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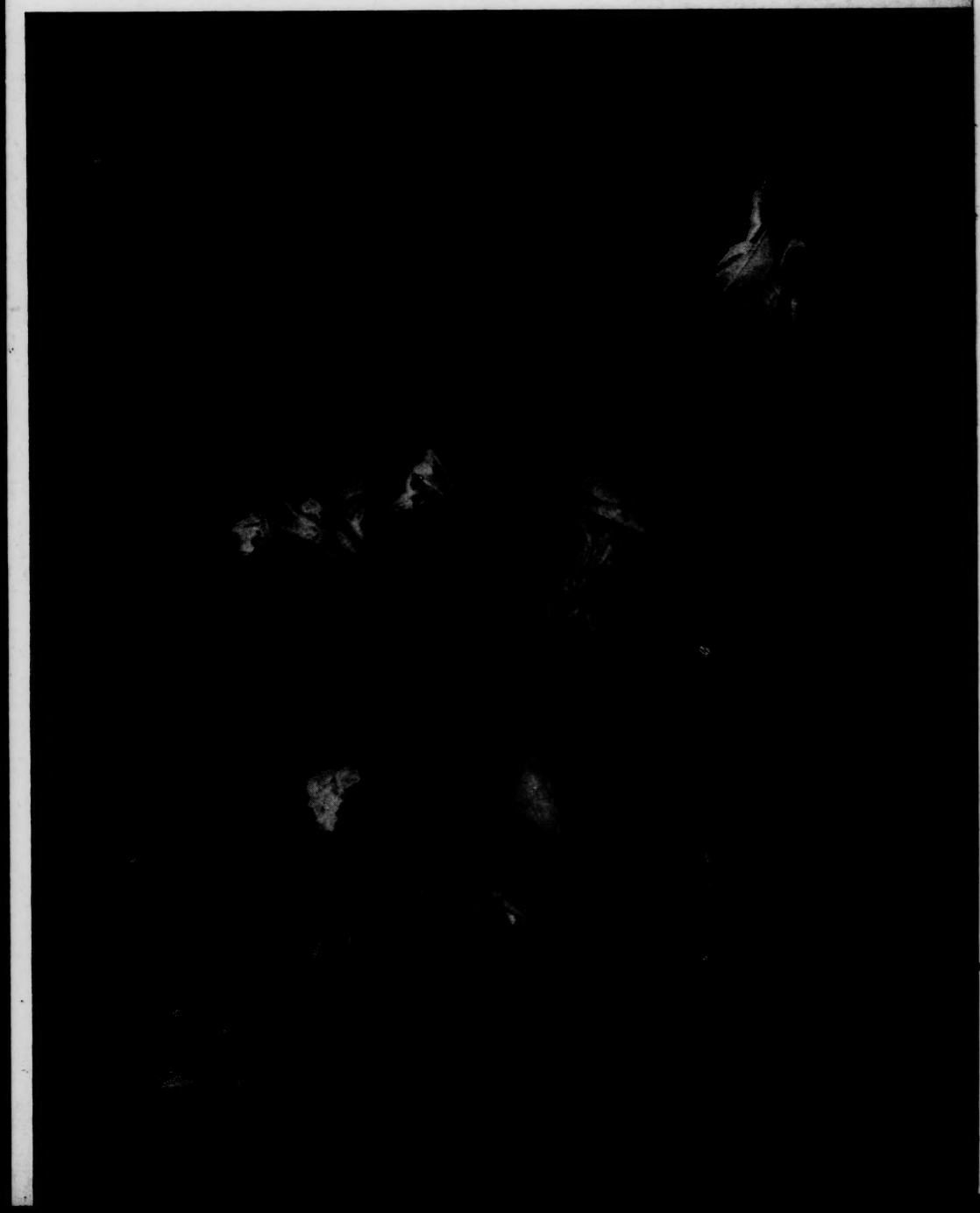

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Sincerely,
Pep Golden, Cincinnati, O.

EDITOR'S NOTE: *It appears to us to be grossly unfair to use the taxpayer's money to create competition with the taxpayers. This certainly is the case where these project people are allowed to teach dancing. The administration, through Dr. Eduard C. Lindeman, was quoted in the December issue of* THE AMERICAN DANCER *as saying, "It should never be true that the Works Progress Administration or Recreation Division is carrying on dance classes which draw potential pupils from private dance schools" and, at the same time, Dr. Lindeman informed the National Council of Dance Teachers Associations that he would make every effort to see that such activity was stopped. To date no instances of the curbing of such activities have come to the attention of those concerned.*

If dancing teachers throughout the country who are affected will write their complaints to THE AMERICAN DANCER *we will make every effort to see that the matter is given such widespread publicity that the administration will realize the necessity for action.*

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Gentlemen:

May I take this opportunity to tell you how much I, personally, like THE AMERICAN DANCER and how eagerly my staff of five teachers look forward to the arrival of the magazine each month. It is read from cover to cover many times and I would never be without it in my studio.

Very truly yours,
Edward H. Fish, Omaha, Neb.

Dear Editor:

Miss Vitak's writings are clever and well done. I congratulate your magazine on having such a fine artist in the world of the dance, one who can understand and really knows the subject on which she writes. A dance critic to be proud of!

Sincerely yours,
Alice Wynne, N. Y. C.

My Dear Miss Howard:

I am enclosing my subscription renewal to THE AMERICAN DANCER. . . . I would be lost without it. I enjoy every page, advertisements and all. Thank you for the opportunity to keep up with the dancing world.

Sincerely yours,
Anita Abbott, Waycross, Ga.

Dear Sirs:

I am one of your first subscribers, and the only thing I would like added to your magazine is time given the Russian ballet and less of the modern work which is taking a back seat now . . . after all the parent and student wants the graceful ballet and toe and, needless to say, tap. I have studied dancing since 1910 and have a wonderful business here and have seen 10 studios come and go since I started—hence my remarks.

Irene M. Schelle, Rockford, Ill.

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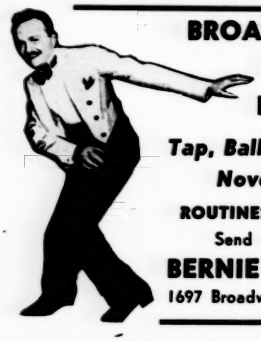

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state at this time my deep and sincere appreciation of THE AMERICAN DANCER. I treasure it as one of my most interesting magazines.

Sincerely,
Janet E. Mason, Detroit, Mich.

My Dear Miss Howard:

THE AMERICAN DANCER has helped me to the fullest extent. I am just beginning my dancing career and there are so many different points of information that I gain from your magazine which makes it very necessary to me.

In the last issue I was especially interested in the glimpse of life backstage at Radio City Music Hall by Leonard Ware.

Marjorie Melick, Alliance, Neb.

Dear Miss Howard:

I am enjoying THE AMERICAN DANCER immensely and would not do without it. It is certainly a splendid magazine. Best wishes for both yourself and THE AMERICAN DANCER for a happy and prosperous 1937.

Sincerely,
Helene Mareau, Santa Fe, N. Mex.

Dear Miss Vitak:

I am so glad you are critic on THE AMERICAN DANCER. I get a bigger kick out of the magazine than I ever did before. For years I haven't read reviews because the critics sentimentalized people whose names were well known and let them off with the usual drip about "Dinkelberry gave his (or her) usual magnificent performance. Altho I don't doubt the sincerity of the modernists (by which I blanket all that isn't ballet or definitely tap), still, I'll never be able to take them seriously until pretty girls with decent bodies go in for it. From a teacher's angle, it's very depressing to see homely girls with big hips don costumes that make them look hippier. I yearn for the day when all such will take up tap, where costumes and makeup cover a lot of sins and people only look at their feet.

I wrote Eleanor Powell anent some of my pet peeves and had a nice note in reply. Evidently she is not a swell-headed young person, for she can take criticism as well as praise. I don't mind her mouth so much. I'd rather she'd keep it open in a smile than snap it open and shut in a dying fish effect, as so many tapsters do on a hard routine.

Araby Blinn, Battle Creek, Mich.

Dear Miss Vitak:

You are certainly to be congratulated and THE AMERICAN DANCER fortunate, for your splendid dance reviews. What a relief to read criticisms by someone who really knows what they are talking about!

Very sincerely,
Jane Sels, Bronxville, N. Y.

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MARCH
1937

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THE AMERICAN DANCER
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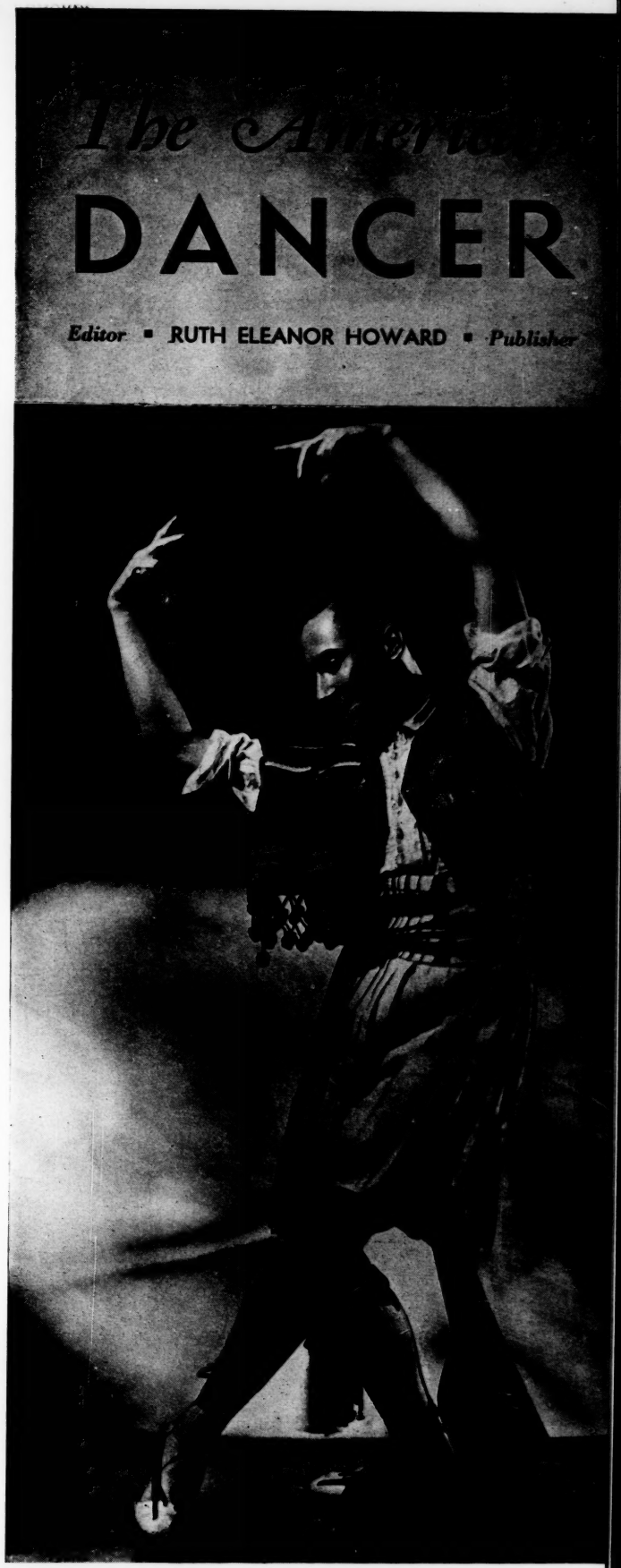


Ballet In Denmark

Tradition Still Plays an Important Part in the Royal Ballet

by DORATHI BOCK PIERRE

MME. ULLA POULSEN

AFTER poring through many libraries trying to find definite historical information on the development of the ballet in Denmark, and being disappointed, you can imagine my delight last summer to meet Ulla Poulsen, solo dancer in the Royal Ballet of Denmark, from whom I could get first-hand the story of the Danish ballet.

Ulla Poulsen is a charming, blue-eyed blonde girl, beautiful and talented. She was in Hollywood with her famous husband, Johannes Poulsen, director of the Royal Theatre in Copenhagen. They had been brought here for the staging of the classic *Everyman* which was given as a post-season attraction at the Hollywood Bowl. He directed the entire performance while she staged the dances.

In talking to Ulla Poulsen I learned that the original founding of the ballet in Denmark was very similar to its founding in other European countries.

Every country in the world save America has its traditional dances which have evolved through centuries from early religious dances to the folk dances and games we know today. The ballet dance, however, was a superimposed culture which developed from social dances artificially created to teach manners and morals. How this art was first brought into flower in Italy where early culture was highly developed, and from there spread all over Europe, is now common knowledge.

When Italy learned how readily other countries accepted their dance art, innumerable companies of singers and dancers set out and spread the fame and delights of ballet far and wide.

Such a company of Italian opera singers and dancers visited Denmark over two hundred years ago, and as was usually the case with such companies, some of the members remained in Denmark and taught there. Pleasure in the ballet grew, other dancers came from Italy and France and two hundred years ago the Royal Ballet was founded.

The first great ballet master was the son of French and Danish parents. His name was August Bournonville. He studied in France and brought back to Denmark the classic French and Italian ballet. He wrote twenty-five ballets and some of them are still in the regular repertoire. In the daily classes in the Royal Ballet School they still cling to his classic tradition and use the same technique and music he employed so long ago.

The ballet has this classic foundation and tradition, but they do not stagnate. Many of the dancers travel during their vacation periods and study abroad. Ulla always takes advantage of this opportunity for study. She and her husband travelled extensively through Spain, where she learned many of the regional dances, and she has studied with Karsavina in London.

The ballet has always been hospitable to foreign artists. Fanny Elssler visited the Royal Opera and danced in one of Bournonville's ballets. In more recent years Fokine came and taught them three of his ballets, *Prince Igor*, *Petrouchka* and *Chopiniana* or *Les Sylphides* as we now know it! and Georges Balanchine has staged six ballets for them.

Ulla Poulsen has been soloist in the Royal Ballet for ten years. She was born in Copenhagen, and as she early showed promise of being a graceful child, eager to dance, her parents' ambition was that she join the school of the Royal Ballet. As in other European countries the Royal or state-supported ballet is really the only outlet for talent, and to be a member of it is considered a great honor.

Every May in Copenhagen there are entrance tryouts for the school when all the little boys and girls gather and dance for the Master. Hundreds come and dance and out of all this number only three boys and three girls are chosen. The ages of these children is usually either six or seven years.

When they are accepted into the school all of their training is free, and it is a very severe and thorough schooling. Every student must have a thorough musical education and learn to play either the violin or piano; and the study of French, German and English as well as other accepted school subjects is also compulsory. Unlike the old Russian Ballet, the students are permitted to live at home; and if they are chosen to appear upon special occasion in the ballet, they are paid for the performance.

This training continues for seven years until the pupil is fourteen or fifteen. At this time they are placed on probation in the ballet, and are called "Aspirants," which title they hold for two years. At any time during these two years they may be permanently dropped from the ballet if they are

(*Continued on page* 33)

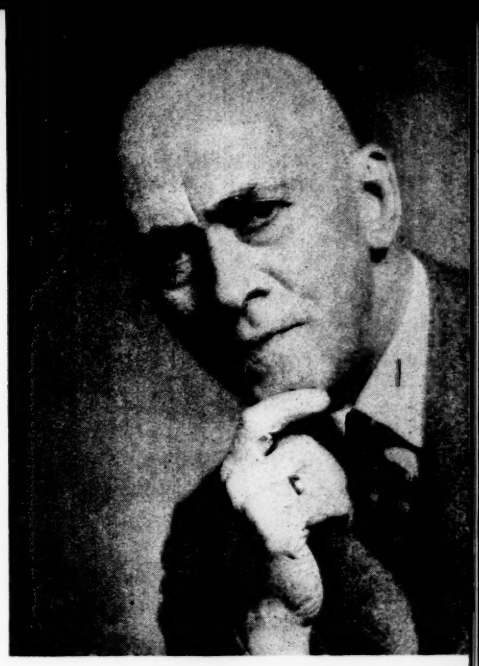
Of the Old School

An Interview with Nicolaeva About Her Famous Husband, Nicolas Legat

by DOROTHY NORMAN CROPPER

NICOLAS LEGAT DIES

Within a few days of the receipt of this article from Miss Cropper, the dance world was saddened by word of the death on January 24, of Nicolas Legat in London. Although details have not been learned as yet, the illness which prevented Miss Cropper from interviewing Legat in person for this article, apparently caused his death.



NICOLAS LEGAT

IN A spacious studio in Hammersmith, London, that is in reality a fair-sized theatre, I saw the professional class of Nicolas Legat conducted by his wife, Nadejda Nicolaeva. M. Legat is suffering from the effects of a serious illness contracted last summer and was, most regrettably, not able to be present.

Mme. Nicolaeva received me like an old friend. What charm she has! She is petite, well formed and tremendously vivacious; she has dark hair and snapping brown eyes—and a keen sense of humor. Her reputation as an artist is the finest, but as a teacher she is one of the best and most logical that I have ever seen. She gives credit entirely to Legat for her accomplishments, having been his pupil since she was five years old.

NADEJKA NICOLAEVA *in Petroushka*

Mme. Nicolaeva, without relinquishing her early ideas of dancing gained in the Imperial Ballet, is keenly interested in any new form or interpretation of the dance. She feels that any true artist needs an all around development and that even should one wish to specialize in classical work, a thorough knowledge of acrobatics, ballrom, tap, etc., enhances one's value. The so-called "modern" in music has necessarily brought into existence a different dance structure, one that suggests a new way of doing what may have been done in the past, but which, through new treatment, becomes something actually "new." The teacher and the dancer who fails to take advantage of these changes becomes stale and uninteresting and, worst of all, eventually disinterested. To quote, "It is bad to deny anything; it dwarfs perspective. The world, people, everything progresses in cycles, so at one time we find the Imperial Ballet uppermost, at another "modernism." It all has its good and bad features, but it is up to us to find the good ones and make the most of them."

In her teaching, Nicolaeva is most painstaking. She encourages without praising and is a stickler for accuracy of detail. One constantly hears references to "the natural way" or "the logical thing to do" in her instruction. She will stop a class for several minutes to demonstrate where, in a certain position, the balance should be and to prove the *natural approach* is more sensible than an artificial one. She often sings her dance combinations, bringing out "*failli, pas de bourree,*" etc., in a rich low tone. When the class was over and each pupil had had several minutes personal attention, Nicolaeva told me about M. Legat and his life work.

Nicolas Legat started his dance career as a pupil of his father, Gustave Legat, when he was eight years old. Though born in Moscow it was not long before he entered the Theatre School of St. Petersburg, and then it was only a question of time until he had partnered all the famous ballerinas, arranged *pas de deux, pas de trois,* etc., and finally became soloist to the Czar. Christian Johannsen, a Swede, was in charge of his early theatre-school training and it is to him that Legat declares he owes his dance knowledge. Marius Petipa, who had come from Marseilles, was "a mediocre teacher but a born choreographer," and at this time composing ballet after ballet for the Imperial dancers. Both names have made dance history, and Legat is the first to admit his good fortune in having been a pupil of these masters.

Legat was very much ahead of his time and introduced various innovations to classical ballet that have since become standard. He first broke with tradition by setting a *pas de deux* for Masalova to waltz tempo; since the *pas de deux* had previously been set only to adagio in slow time this was considered revolutionary;

(*Continued on page* 44)

MAY SIEGLER

Dress Rehearsal

Before Its Broadway Showing, Fredericka Gets the Finishing Touches

by LEONARD WARE

—Photos by ANDRE LA TERZA

CRASHING the dress-rehearsal of a Broadway show is like crossing the Rubicon! Anyone who has ever had dealings with Broadway shows or Broadway showmen, knows that. Yet there was no note of misapprehension in my voice when, having been told that I was to "cover" the dress-rehearsal of the new Shubert operetta, *Fredericka,* I replied, "It can't be done—but I'll do it."

You see, word had gone around (as Broadway rumors have a habit of doing) that no one was to be admitted within the "golden portals" of the Imperial Theatre on the night of February 3. No one was to "lay eyes upon" this *Fredericka* until the night of February 4 when a dazzling and colorful audience would gather to witness the musical tale of the young love of the German philosopher and poet, Goethe. This report did not phase *me*, however. I would call Chester Hale who was doing the choreography for the four ballet numbers and he would admit me immediately. Just like that!

This, I soon found out, wasn't nearly so easy as it seemed. Mr. Hale could not be reached. What with long and tedious rehearsals, both day and night, he absented himself from his studio entirely. The Shubert office was equally unapproachable. It looked pretty black for awhile. If I could only get in touch with Chester Hale, I felt sure that I would be admitted, despite rumors to the contrary.

In sheer desperation and as a last resort, I sent Hale a telegram to his home, awakening him (as I was later to learn) from a long awaited slumber. This done, I felt confident that on the morrow I, an audience of one, would be viewing the first New York showing of the new Shubert, Franz Lehar, Dennis King, Helen Gleason, Ernest Truex operetta, *Fredericka.*

All the following day I waited (and patiently, mind you) but no word came from Chester Hale. By this time I was completely adamant on the subject. I'd see that rehearsal or "bust"! After all this was a personal matter as well as a business one. Practically all of the girls in the ballet, Alyce Chappelle, Harriette Henning, Nancy Knott, Frances Rands, Joan Engel, May Siegler, Betty Gour, were known to me. I had seen most of these girls working in class and I was especially anxious to write about what, for most of them at least, was a first appearance of the season. This was one opportunity that I simply wouldn't let pass. I called Andre La Terza, our candid cameraman, on the phone.

"Meet me at the stage-door of the Imperial Theatre tonight at eight o'clock," I said, a note of determination in my voice, "we're going to 'cover' the dress-rehearsal of *Fredericka.*"

"But you'll never be able to crash it," I heard him saying.

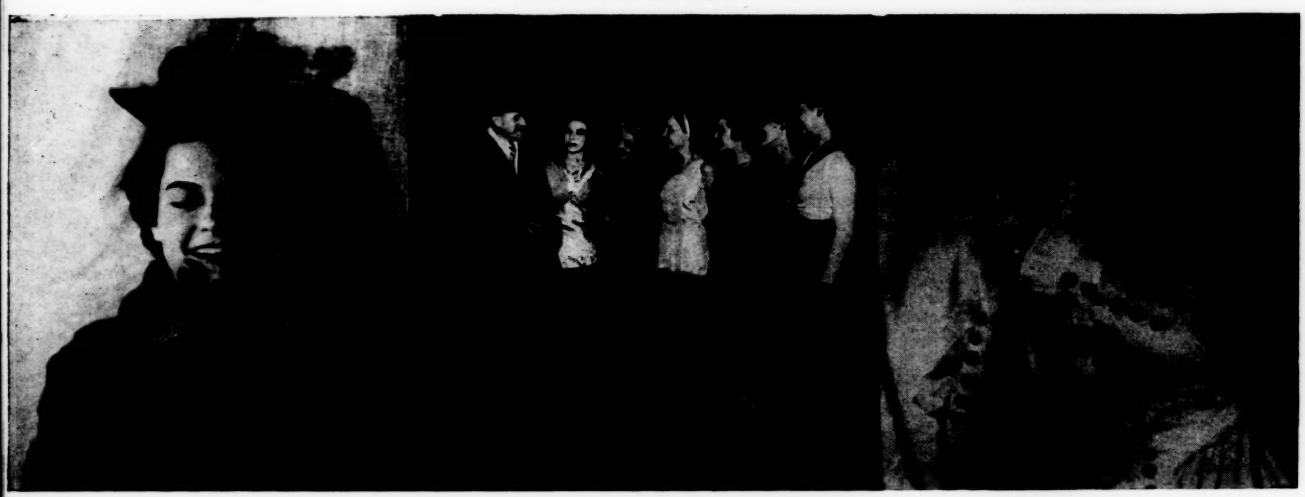
"We're not only going to *crash* it," I answered quickly, "we're going to take pictures of it."

Eight o'clock sharp found us at the stage-door. And luckily for us the Imperial doesn't boast of an austere, fiery-eyed monster for a doorman, as so many New York theatres do. Believe it or not, all we had to do was grasp the forbidden barrier and step across the threshold. This accomplished, we found ourselves face to face with James Miller of the Shubert office. Manna from heaven! Here we were backstage ("It can't possibly be this easy," I kept telling myself) and Mr. Miller, who had so graciously helped me obtain entrance backstage at the Winter Garden during the recent run of the Ziegfeld Follies, was smiling at us. That was all I needed.

BETTY GOUR

CHESTER HALE *and ballet*

NANCY KNOTT



JOAN ENGLE FRANCES RANDS ALYCE CHAPPELLE

"Don't look now," I said to La Terza, half under my breath, "but I think we're in!"

In a few moments we had talked with Chester Hale who thanked us for having come (Ye Gods!) and were being led through a dark passage into the auditorium.

Dress-rehearsal of any large musical production such as *Fredericka* is a veritable mad-house. Everything seems to be in a complete state of confusion. Everyone's nerves are on the very edge of temperamental excitment. Pandemonium reigns on the stage where groups of performers, stagehands, etc., enter and exit, "run through" their lines, or rehearse this or that piece of stage business. In the pit, the musicians are tuning their instruments (all in a different key), rehearsing a difficult passage; emitting a discordant clangor of strange and inharmonious sounds. Nothing seems to make the slightest bit of sense. In the background I could see the dancers limbering up their muscles and "going through" their routines. Chester Hale leaned across the footlights, discussing the tempo of some particular portion of the score with the orchestra leader. "How in Sam Hill," I thought, "can all of this confusion and presumable lack of purpose ever be clarified and fitted together to the extent that any good musical show demands?"

This query was soon to be answered for the moment that Hassard Short, who had been pacing up and down the center aisle, a script in one hand, a large hat pulled down over his forehead, called the rehearsal to order, each part of this enigmatic pot-pourri seemed to fit perfectly into the large and colorful jig-saw puzzle of *Fredericka*.

For many minutes the rehearsal would run smoothly. Like a performance. And then suddenly—in the middle of a song, perhaps—Dennis King would exclaim, "There's something wrong; I'm frightfully uncomfortable. Is this chair in the wrong place?" Or perhaps a cue would be given and a perfectly smooth scene would abruptly stop. In one instance, one of the characters gave the cue time after time to no avail, whereupon he fairly bellowed the line. The actor came rushing in in a dither explaining rather weakly that he was dreadfully sorry and offered his apologies. There was no explosion at this however, as the rehearsal was young and the directors' nerves were in a much better condition than they were to be as the second act neared its close.

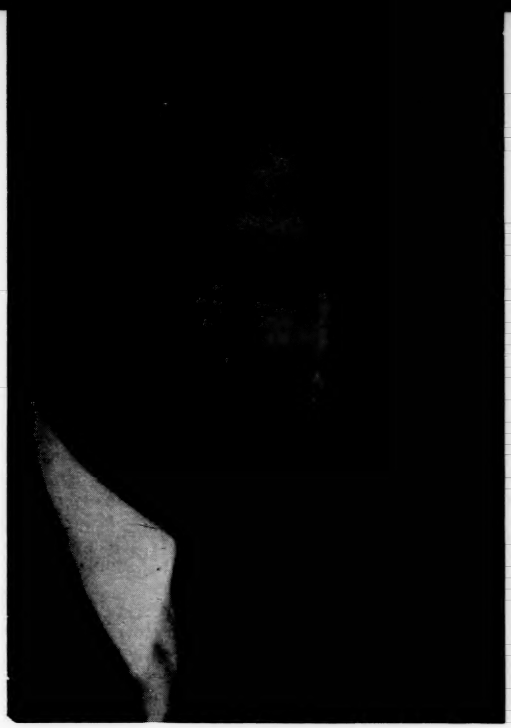
Throughout this entire performance great care was taken in placing the girls about the stage in order to get a perfect balance. Hoop-skirts and towering wigs must be appointed with the utmost care. In one scene Helen Gleason spent at least fifteen minutes trying to sit gracefully in her tremendous hoop skirt. Numbers were interrupted for the smallest and most insignificant piece of business. By the end of the second act nerves were near the breaking point. One could see the great strain of four long weeks of rehearsing and playing on the road mirrored in the tired eyes of the performers. Hassard Short and Chester Hale alone were calm and collected. I shall never forget the consideration and thoughtfulness that they displayed for their weary singers and dancers. How on earth they'd ever be able to give a finished performance on the following night was beyond me.

In comparison to the eye-filling beauty of this elaborate production, the story of *Fredericka* is of little importance. All the familiar operetta formulas have been employed by the librettists. The entire plot, in a nutshell, is based upon the youthful love of the poet Goethe for the beautiful Fredericka Brion. In the first

(*Continued on page* 24)

HARRIETTE HENNING

THIS MONTH'S SATIRE: The Humphrey-Weidman Dancers Doris Humphrey in "With My Red Fires" and Charles Weidman and Jose Limon in "Quest" as seen at the Hippodrome through the eyes of THE AMERICAN DANCER'S performance caricaturist. Fourth of a series by Val Arms



JOHN MARTIN

The Modern Dance

The Fourth of a Series

by JOHN MARTIN

IV — Its Technical Basis

WHAT is the technical basis of the modern dance? This is a perfectly natural question that is asked many times over by the dancer who is trained in other branches of the art. He has perhaps gone to recital after recital by different artists, watching intently for some clue as to the technical system underlying the modern dance as a whole, and the more he has searched the more confused he has become, because no two dancers are seen to move alike. More often than not he concludes that the modern dance has no technique and every dancer simply indulges his personal whims.

In a certain sense this is true, for the modern dance has no accepted code of movements which comprise its vocabulary, conforms to no theory of geometrical or architectural design imposed upon it from the outside, and knows no routine of exercises that are practiced from studio to studio for the development of a uniform language of movement along its representatives. In a certain sense, also, every dancer does move in a personal style which is apart from the personal style of every other dancer, for no reason objectively determined, but only because that is the way in which he naturally moves in accordance with his physiological conformation and his psychological processes. Yet nothing could be further from the fact than to conclude from these things that the modern dance has no technique, or even that it has no technical basis common to all its practitioners.

The technique of the modern dance has perhaps the most universal basis that could be conceived of, namely, the structure of the human body. The body's physiological, anatomical, psychological capabilities for movement provide the foundation upon which all modern dance is built, and no movement is rejected as potential material provided it arises out of an inner impulse and is adaptable to the immediate needs of the composer for the expression of his meaning. It is the meaning, the artist's intention, that is important, and the technique is evolved to provide stuff for conveying this meaning; the intention is not merely to exhibit the technique, nor to arrange bits of already established technique in pleasing forms. These latter methods, though excellent in their own right, belong to the field of spectacular dancing and have nothing at all to do with the expressional dance.

There are two essential departments to modern dance technique. One department concerns itself with the actual production of movement, that is, the externalization of emotional states in terms of physical action; the other concerns itself with the ability of the body to execute the movements thus produced in a controlled, balanced, fluent manner. The first deals with creative method, the second with skill.

This second department is what is more commonly recognized as technique and has been much more highly developed. Its basis is gymnastic, in the best sense of the word, and its function is to build the body in all possible ways to make it a serviceable instrument. A certain amount of this work is actually corrective, for the body must be brought up to normal in those respects in which it is lacking. A certain amount of it is of necessity largely objective, in much the same way that the technique of tumbling or acrobatics is objective; that is, there is a physical problem to be solved and it is persisted in until the desired end is attained and can be repeated at will.

But this is far from telling the whole story. These activities are merely directed toward the manufacture of the material instrument, and have no more to do with the art of the modern dance than the manufacture of a grand piano has to do with music. The problem from this point on is rather like having to manufacture a grand piano that is able to evolve its own compositions and play itself, and that is no matter of bare mechanics. If it were not for this consideration, the modern dancer might get his first training in any physical culture institution on the parallel bars and flying rings. But the mere development of strong muscles, endurance, elasticity, does not mean the ability to move expressively; it has to do only with external skills. If carried too far it actually impedes expression, for it sets up associations of movement for the sake of muscle rather than for the sake of meaning.

This danger of a too objective training was clearly recognized by Isadora Duncan years ago. Though her technical range was extremely small as compared with the virtuosity that has grown up since, she knew perfectly what the basis of modern dance technique was. Because there was nothing expressional, nothing relating the movement of the body to the inner forces acting upon it, in the academic ballet technique or in that of Swedish gymnastics, she specifically rejected them both as a foundation for her technique, and her reasoning still holds good. This is not in any sense to condemn the academic ballet technique, for it serves to perfection the purpose for which it is intended; but this purpose is spectacular and not expressional.

Let us quote an acknowledged authority, the late André Levinson, probably the greatest aesthetician of the classic ballet in our day. "To discipline the body to this ideal function," he wrote in an essay on *The Spirit of the Classic Dance* "to make a dancer out of a graceful child, it is necessary to begin by dehumanizing him, or rather by overcoming the habits of ordinary life. . . . His entire outline takes on an abstract and symmetrical quality. The accomplished dancer becomes an artificial being, an instrument of precision, and

(*Continued on page* 42)

The Noh Dance of Japan

by

EDNA EMROCH

TO UNDERSTAND the Noh, is to partake of the very core of Japanese culture. A mystical poetic dance-drama full of the reality of life and the somberness of all things oriental, the Noh, once the pastime of only the aristocrat has become the intellectual diversion of the scholar and the artist. Here fundamental emotions are portrayed "in a spirit of high seriousness, impersonal grandeur, and austere simplicity." Whereas, the essence of this dance lies in the beauty of its gestural representation of a philosophy molded by tradition and enriched by a sacred background, its dominant theme is harmony of mind and body.

As originally evolved from the Buddhistic phrase ((No sho funi," the term Noh meant "unity of mind and form." When the Noh came to be considered the accomplishment of every nobly born individual, the word was interpreted as signifying "can do" or "accomplishment." In actual practice, however, "Noh" is more than a mere feat; it is a synthetic art comprising dancing, poetry and music. The union of these three factors in rhythmic proportion results in a complete picture portraying a single emotion.

Political and social factors have had a modifying effect upon the development of the Noh Dance. An outgrowth of the Sarugaku (monkey-mime), the influence of the Buddhistic priests and the Shinto cults have given the prevailing note of the Noh Plays a pessimistic and morbid twist. These dramas written originally in the fourteenth and fifteenth centuries for ritual and ceremonial purposes soon became an important feature in the households of the feudal lords. Consequently, a Master of Noh was employed whose position became hereditary along with the masks and costumes of the Noh. Among these families we have the name of Seami (A. D. 1363-1444) who contributed a great deal to the organization of the Shugen Noh, a Noh school whose dramatic interpretation dealt with the customs of the time. When the estates of the feudal sovereigns were abolished in 1867 the fame of the Noh Drama began to languish. The influx of Western ideas and the rise of the spirit of nationalism in the twentieth century brought along with it a revival of the Noh. With renewed interest in this form of recreation, great impetus has been given to the perfection of the art; such perfection lying only, however, in the exact interpretation and imitation of the postures of hundreds of years ago.

As a lesson in Ethics, the classical Noh may be said to be a pattern of the sentiment and psychology of the Japanese. Fate, the predominant note in these plays, is typical of the mental attitude of the people. The Noh play *Hachi-no-ki* (The Plants) shows us the inevitability of "fate" in the story of a peasant who having sacrificed three plants as fuel for a monk lost in a storm, is rewarded for his generosity while the trickery of the men that sought the peasant's downfall is avenged. A second philosophical trait of the Noh is its theory of "constancy." This formula is vividly brought before every Noh audience by the symbolical representation of an old pine tree painted on the back of the stage. The precepts of the Noh confined chiefly to the "law of retribution and the transitoriness of life" show us how to guide ourselves emotionally according to the laws of Buddha and how to prepare for a better life in the "Hereafter." Based on ancient Chinese and Japanese poetry and prose, the dances of the Noh have thus become identified with the ideals of the country.

The calming yet intensifying effect of a Noh performance is an achievement that is practically incomparable. Throughout a repertoire consisting of five two act plays, every nerve and muscle of the audience is taut. In order that this tension may be relieved, light farces, better known as *Kyogen* are enacted between the plays. Even though the program lasts from seven to eleven hours, the audience, rather than go home and perhaps miss a vital part, assiduously sit throughout the performance, eating, smoking and drinking tea.

The first play, having as its chief motive religion, is preluded by the "plaintive flute notes and the slow beating of drums behind the stage." This is followed by the entrance of the orchestra (Nayashi) and chorus who docily arrange themselves along the sides of the stage. After a few encores made by the orchestra on the flute, hand-drum, and smaller hand-drum, the chorus takes up the melody and in a bizarre voice continues to explain the story. The chief actor "shite" then enters with slow halting movements. The sounds that he ejaculates from time to time are reenforced and clarified by the droll cries of the eight men in the chorus. Often a second character known as the "waki" assumes a subsidiary role to the "shite." Mr. Nogami expresses the opinion that the Noh is really played by one character only and consequently is not true drama. While the orchestra provides the background for the words and dances of the actors, the chorus in Grecian style provides a background to the entire performance.

The remaining four plays proceed along the same lines as the first drama with, however, the variations that their individual motives and the different Noh Schools may demand. The second dance revolves around the elements of "struggle and action" as portrayed in a warrior theme. Romance, a mad scene, and a miscellaneous subject are usually the ideas projected in the third, fourth and fifth plays, respectively.

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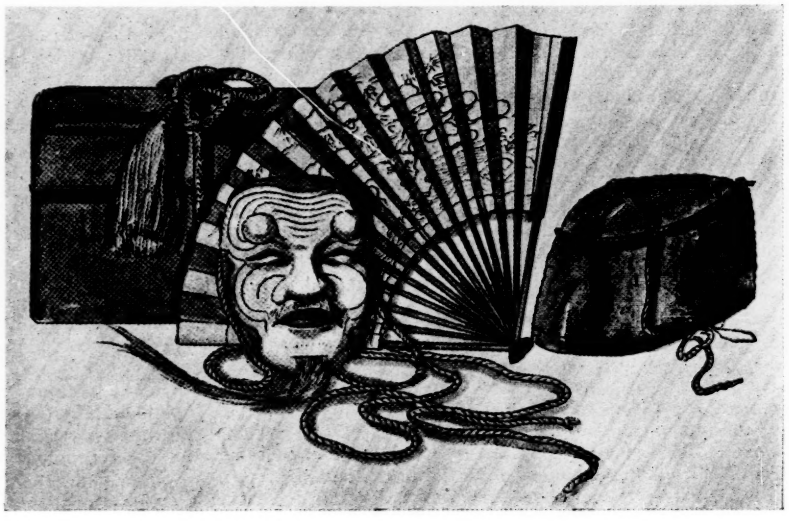


Photo by PAUL HANSEN

JACQUES CARTIER
In his Ballet Narrative — Dance to Montezuma

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

UDAY SHAN-KAR AND HIS HINDU BALLET. *Majestic Theatre, January* 10.

Apart from the already famous magnetc beauty of Uday Shan-Kar's art, the company is greatly strengthened by several newcomers, notably Madhaven, Zohra and Robindra and by the now fully developed artistry of Simkie, well remembered for her flowing grace, her poise and appealing personality.

Madhaven, whose dance *Hunter's Tragedy* was one of the outstanding numbers of the program, is the young man whom Shan-Kar has praised so highly. In contrast to Shan-Kar, Madhaven has a quick, more intense and dramatic style of movement. His hands are simply marvelous, and he has astonishing agility and control of his feet and legs (a firm balance best displayed in the many figures using wide and deep *plié*.

Shan-Kar offered several favorites, such as his *Snake Charmer,* along with a lengthy dance drama in nine episodes, portraying a contest between Shiva (Shan-Kar) and his consort Parvati (Simkie) to determine who is the better dancer—a very imaginative and diverting number.

Particularly charming and refreshing do I find the occasional humor and the choice of subjects, some delightfully naïve. Here is one as described in the program: "*Snanum*—Three young girls who, while gathering flowers, are troubled by bees and, when they go bathing, are suddenly frightened away by the sound of approaching footsteps."

The authenticity of the costumes, luxuriously decorative without the slightest suggestion of being ornate, renders them far more interesting than any theatricalization could possibly do.

The dances are always finely designed, and the delicacy of the studied, stylized and symbolic gestures is exquisite.

No less entrancing is the picturesque musical accompaniment—the strange instruments and the more strange and enchanting sounds they emit. One musical interlude by Vishnudas Shirali was very beautiful, the action of playing being almost like a dance. His drums (tabla) have a resonance of ethereal quality which it is impossible to describe—one must hear it, just as one must see Shan-Kar to appreciate his powerful emotional restraint, his graceful and sinuous fascination and his supreme showmanship (this word seems out of place in so oriental an atmosphere—but he does have it). He conveys a feeling of leisure and profound inner peace and never of hurry or fear. Though Shan-Kar paints only the beauty of India, I do know that he is also poignantly aware of her misery.

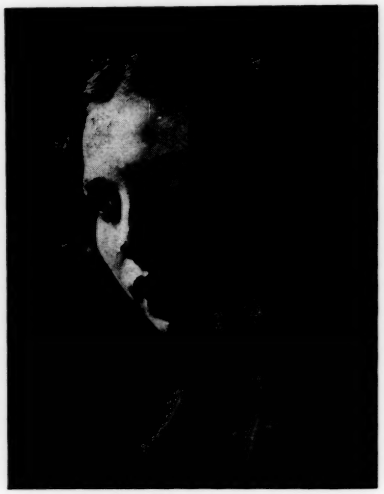
While the appeal is more intellectual than physical, in spite of the sensuous quality of the dancing, the performance is still most gratifying to the senses and to one's dignity. It brings to us another world unadulterated—a world of gorgeous color and rhythms and a different philosophy of thought—and, through it all, a pervading atmosphere of rare culture.

I fervently hope America will ultimately evolve a characteristic dance as beautiful *in its own way* as the dance of India, as represented by Shan-Kar and his company. Their performance is an educational revelation, which should certainly be seen by every dancer or anyone even remotely interested in any of the arts.

JUAN MARTINEZ AND HIS BALLET ESPAGNOL. *Bayes Theatre, January* 10.

Juan Martinez, formerly a featured partner of the late Argentina in Paris, also having appeared with Rachel Meller, and with his *Ballet Espagnol* at the Monte Carlo Opera, made an unheralded American debut. His ballet is worth seeing and will, I am sure, prove a stimulating experience. In fact, it is worth going if only to see his *Cuadro Flamenco* and *Sevillanas* or to hear the guitarist, Carlos Montoya (and watch his fingers play over the strings) or to enjoy the technical virtuosity of the faultlessly shod and tailored, placid-faced Juan Martinez in *Zapateado.*

There is also the tremendously energetic comedy dancing of Juanito, who almost tears the stage to pieces—he did tear his hair!—in the frenzy of his *Farruca* and *Bulerios.*



TOPPO

ALBERTINA VITAK

One might even go only to see the seductive beauty of Antonita and Anna Maria, Isabella, Rosarita, and Castellana.

The colorful costumes were, regretably, highly theatricalized in many instances, detracting a little from the pure flavor of the dancing.

Altogether a good troupe, they should have success if several of the details of poor presentation are improved. Perhaps the most glaring fault was the inefficient or insufficient preparation of lighting, curtains, etc., and, more easily rectified, that of too many encores. Encores are, as a rule, never completely successful in the doing. Besides being too strenuous for the dancers, these encores merely dragged out the already slightly long program. The numbers which could best be dispensed with were *Bolero* by Martinez and the opening dance by the girls, *Las Garteranas.* Of course, a Latin audience is usually insistent and enthusiastic in showing approbation—and so they were on this occasion—but this should not mean encores to *every* dance.

The musical accompaniment of Enrique Vizcaino, pianist, was very good.

DORIS HUMPHREY and CHARLES WEIDMAN AND THEIR GROUPS. *New York Hippodrome, January* 15.

For the benefit of the International Labor Defense, Doris Humphrey and Charles Weidman and their company offered a program on the huge stage of the Hippodrome to a large and enthusiastic audience. They presented *Quest* by Charles Weidman and the first local showing of *With My Red Fires* by Doris Humphrey.

With My Red Fires is the third section of a trilogy. Its theme—that of "the relationship of man to woman"—was usually clear in meaning. Of *Quest* much of the meaning would have remained a mystery without the program notes, though, of course, it is more a literary and involved subject than *My Red Fires* and, as one follows the program, ingenious enough.

Both stories are good, containing different emotional angles, and were well developed up to almost the end, when they let down because of too long-drawn-out action. The actual conclusion of *Quest* was attained through lighting, while there was much drama at the finish of *Fires* in the simple pose by the lovers showing that the spiritual bond between them had not been destroyed by the judgment

A typical scene after the performance of the Ballet Russe at the Philharmonic Auditorium, Los Angeles. Left to right: TAMARA TOUMANOVA, CHARLIE CHAPLIN, TATIANA RIABOUCHINSKA, IRINA BARANOVA, LEONIDE MASSINE, PAULETTE GODDARD, DAVID LICHINE. *In the back row, left to right:* COL. DE BASIL *(with glasses) and* BORIS KOCHNO.

—Photo by CLIFF WESSELMANN, Hollywood Citizen-News Staff Photographer

of society against them. However, the action leading up to the pose could have been expressed in half the time. And—why the rather acrobatic and uncertain perch of the lovers? (They climbed and carefully secured footing on a sort of pillar.)

Miss Humphrey gave a compelling portrayal of the Matriach representing the often cruel repressive force in society. Her scenes, *Summons* and on through *Alarm* and *Pursuit,* were quite unique, with splendid action by the group, costumed in vivid scarlet. If only she had gone thence quickly to the conclusion of the work!

The role of the Young Woman was danced with feeling by Miss Katherine Litz, and that of the Young Man by Charles Weidman.

Quest concerns "the obstacles encountered by the artist in his endeavor to achieve full and free expression." Mr. Weidman portrayed the artist, and Miss Humphrey danced His Inner Self. The best moments of choreography were in *Trivia, Interlude* (introspection and self-analysis) and *Pro Patria* and in the very deft touches of humor. Mr. Weidman has a somewhat dramatic quality when he is still or posed, but which is lost in action, because he lacks technical agility. He suffers in comparison to Jose Limon, who has a prominent part which he dances with fine force and effect.

There is a lack of variety in the choreography of both Mr. Weidman and Miss Humphrey. It is rather of the automaton, puppet-like, over-stylized form which I consider limiting to expression. Certainly Miss Humphrey, who moves extremely well, is limiting herself by adopting this style exclusively.

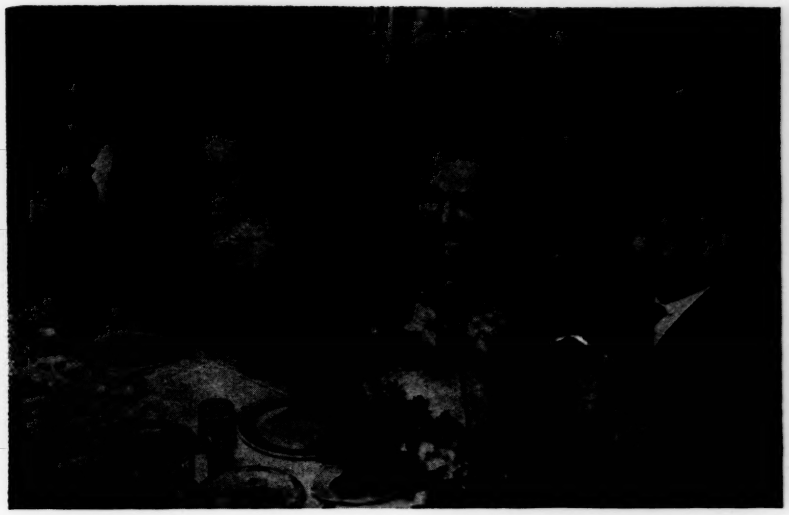
In both works there was too much "slow motion" movement and many long portions which were really still tableaux (some of these were striking, but they were too long and too numerous).

The use of steps and platforms of different levels gave the essence of patterns to some of the groupings, which they would otherwise seldom have attained.

There was a bit too much of—how shall I say it?—a certain grotesque pose with the *derrière* pushed into prominence, which defies me as to its meaning!

In the last scene of *Quest* almost the entire company were on the floor, feet in the air, and one's attention is nilly-willy drawn to the now very dirty soles of these feet. I've often wondered why modern dancers couldn't get the same effect if they wore sandals—or are the bare feet a symbol of something or other?! I'm sure everybody would be happier (I know the dancers' feet suffer much from all kinds of cuts and burns) if shoes were worn, except when bare feet are indicated.

PEGGY V. TAYLOR, *who will be seen in concert on March 12*



—Photo by ANDRE LA TERZA

THE AMERICAN DANCER'S critic, ALBERTINA VITAK, seated next to UDAY SHAN KAR at recent *banquet for him where she was guest speaker*

YEICHI NIMURA with LISAN KAY. *Guild Theatre, January* 17.

It is perhaps unfortunate that these dancers followed so soon after Shan-Kar's performance, as they have much in common, and yet at the same time so little. Yeichi Nimura, Japanese dancer, attempts to blend the East with the West, but the twain do not meet too well. He does possess a spectacular athletic agility, but there was a too obvious desire to *get over* —a consciousness of self and an impression of mere outward force without emotional impetus in his dancing, except in *Spear* and *Sword Ritual. Spear* is a thrilling exhibition of remarkable rhythmic strength, very well composed, with an expressive nobility of mood portrayed by Nimura.

Miss Lisan Kay, an American and a newcomer in the recital field, has a nice appearance, with lovely black hair; but she smiles too much in the wrong places. She gave evidence of a possible pleasing lightness in *Wind Rhythms,* but neither in this dance nor in her dances with Nimura did she fulfill this promise. At times they both go through the decorative motions rather meaninglessly (as if they had created the dances and then merely ran through them for practice). A dance should be recreated every time it is done.

Some of the dances were too long and repetitious. The costuming was exceptionally good.

This was the first of a series of concerts. I regret not seeing another performance, as Nimura is reported to have received great acclaim from the audience. This leads me to wonder if some psychological factor may not have troubled him at the performance I witnessed.

AMERICAN BALLET COMPANY *in Metropolitan Opera Season.*

The choreography of all feature ballets and incidental dances contained in the operas is by George Balanchine, with the exception of *Concerto,* which was arranged by William Dollar, assistant to Mr. Balanchine, and which was presented on January 17th but not seen by this reviewer.

SAMSON ET DALILA. *January* 18.

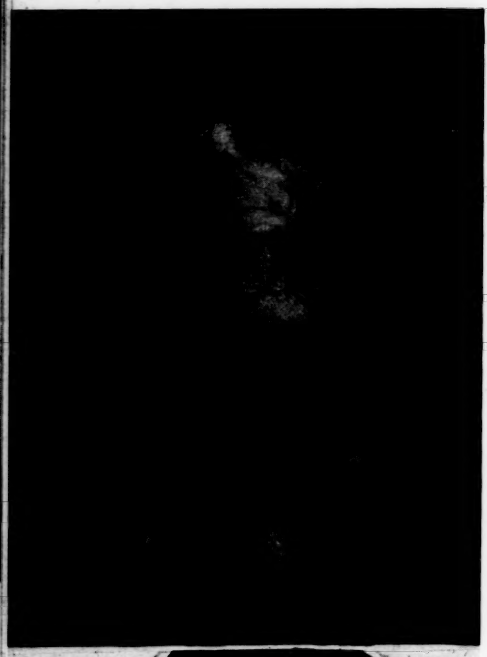
The dances by the ensemble, with Daphne Vane as soloist in *Bacchanale* were danced in somewhat classical manner. Miss Vane was supple but far too slender for a bacchante—long hair alone does not a bacchante make! There are other dancers in the company who might have had more fire and freedom.

THE BAT.

This character ballet to the music from *Die Fledermaus* by Johann Strauss, is colorful with much sweeping movement. There is no story—just the interpretation of the gay, romantic spirit of the music with a mood of tragedy hanging over it when *The Bat,* for fleeting moments, spreads its black wings. *The*

(*Continued on page* 35)

FE ALF, *who will be seen in concert March 14*



Foot-Notes

by LEONARD WARE

CATHERINE LITTLEFIELD and her Philadelphia Ballet have been invited by the French Government to appear under the auspices of the International Exposition of Art and Technique in Modern Life, to be held in Paris beginning in May 1937. As a result of this invitation, and the approval of the United States Commission on the International Exposition, the company has arranged to present ballet performances in Paris, opening in that city at the Theatre de Champs Elysees on June 1.

Performances will continue there until June 7 when the company will proceed to Brussels, Belgium, where it will perform from June 8 to June 14; in The Hague, Holland, from June 15 to 18; and beginning June 21 in London for an indefinite engagement. The company is expecetd to sail the middle of May and will return to this country shortly after July 5 for summer engagements. It is especially interesting to note that this is the first time an American ballet company has ever appeared in foreign countries. Miss Littlefield expects to take at least sixty dancers, and her own musical adviser and conductor, Henri Elkan, in addition to a staff of technical advisers. All of the company's major repertoire will be presented, including Ravel's *Daphnis et Chloe* and *Bolero;* Tchaikovsky's *Sleeping Beauty;* Bayer's *Fairy Doll;* Chopin's *Soiree Galantee;* the *Fete Champetre,* music by Gretry, Lully, and Rameau; as well as two new American ballets which are in the course of preparation, and will be given their premiere in Philadelphia some time in April. It is interesting to note that the coming of the Philadelphia Ballet Company has already caused tremendous interest among the American residents of Paris, and they are forming a Committee of Reception to sponsor various other performances which will probably be given in other cities in France. Miss Littlefield presented her Philadelphia Ballet in its first public performance of Tchaikovsky's *Sleeping Beauty* at the Academy of Music Friday evening, February 12, assisted by the entire Curtis Symphony Orchestra of 85 men under the direction of Boris Goldovsky. Over 100 dancers appeared in this performance. On February 11, the company presented the American premiere of this same ballet, under the auspices of the Philadelphia Forum, also at the Academy of Music.

●

After the completion of a transcontinental tour next season, Uday Shan-Kar, Hindu dancer who is now appearing in this country with a native troupe of dancers and musicians, will found an all-India center of Hindu arts in the city of Benares, India. The details of the project, just made public by S. Hurok, the dancer's manager, include the establishment of a school for the study of Hindu dance, music and mythology, and a research department which will preserve in permanent archives authentic materials of the ancient Hindu dance as well as its current folk expressions. A staff of Hindu teachers will be engaged for the school which will admit occidental pupils, and expeditions will be formed to travel into untrodden parts of India with sound and motion picture equipment for gathering regional peasant dances and rhythms. Recordings will also be made of Shan-Kar's own dances which he has developed from ancient sources. According to this artist, the Hindu dance art is in danger of being lost to posterity unless this effort is made to preserve it. If he succeeds in obtaining its use, Shan-Kar will establish his center in a maharajah's palace in the outskirts of Benares, an enormous building that has never been occupied except for private theatrical performances. This beautiful palace was abandoned several years ago and its grounds are overgrown with grass, but its marble walls are still in perfect condition. During the period of its use it was known as the Palace of Pleasure. However, Shan-Kar will change the name to Temple of the Dance. The American sponsors of Dartington Hall in South Devon, England, along with a group of British sponsors, will provide financial backing for the center, and a British or American organizer is being sought to administer its affairs.

Top—RUTHANNA BORIS, *one of the four ballerinas of the American ballet in the Metropolitan Opera season, Photo Grace Voss. Center*—SERGE LIFAR, *premiere danseur of the Paris Opera Company, Photo Teddy Piaz. Lower*—RAY, CORINNE *and* DOROTHY LESLIE, *who have recently returned from a tour of South America*

●

Miriam Marmein, American mime and dancer, has just completed a two weeks tour of cities and colleges in Pennsylvania and Georgia and returned to New York January 24 to rejoin the cast of *Sunday Nights at Nine* at the Barbizon Plaza Concert Hall. Miss Marmein gave a special performance in Syracuse February 19 and will present her only New York recital of the season April 4 at the Barbizon Plaza.

●

The Young Choreographers Laboratory, composed of dancers from the W. P. A. Federal Dance Theatre, gave its first recital January 16 in Sculptors Hall of the Brooklyn Museum under the direction of Grant Code. The first part of the program was opened with a dance by Saida Gerrard entitled *Water Front Hornpipe.* This was followed by Roger Pryor Dodge and Mura Dehn in *Dances from the Ballet* and *Man in the White Costume.* Bill Matons, Ailes Gilmour and Susanne Remos appeared in *Adam and Eve on an Apple;* Mura Dehn in *African Primitiff;* Ailes Gilmour in *Variations from an African Rhythm;* Nadia Chilkovsky and Susanne Remos in *Auditioning (Summer of 1936);* and Lillian Mehlman in *Song of Affirmation.* Martin Younge read excerpts from Kenneth Fearing's Poems for the last number of the recital.

●

Florence Chumbecas, American ballerina who appeared on Broadway several years ago in *Band Wagon,* was married January 29 to Harry Foster, London theatrical agent, at Marylebone Registry Office. The couple met about eighteen months ago while she was appearing in London in Hassard Short's revue, *Stop Press.* Mr. Foster is at the head of one of London's largest agencies, and Miss Chumbecas is one of America's most charming dancers.

●

On January 22 the Dance Guild presented an evening of dance films at the Caravan on East 59th Street. The films were *Balinese Dances,* performed by native Balinese dancers; *Bahama Dances; The Underground Printer,* danced by John Bovington; *Film Studies of The Dance,* danced by Blanche Evan; and *Slides on the Ballet,* presented by Lincoln Kirstein.

●

Carlos reports: Vivian Newell has been held over for another six weeks at the Royal Frolics in Chicago. . . . Grace and Raymond Donald have been selected for the principal dancing roles in Babes in Arms (Tired Arms). . . . Retta Day has just gotten back from a successful tour in Europe and is hard at work

on new routines. . . . Bob Egbert, former pupil and instructor at the Carlos Studio has teamed with Evelyn Farney and is now playing an engagement at the Mayfair Club in Boston. . . . Eddie Chavers has peen pinch-hitting for Carlos while the latter was in Hollywood. . . . Audrey Palmer and Ada Lee have been added to the cast of Babes in Arms. . . . Betty Bruce is still the tap dancing sensation of the current French Casino Show. . . . Betty Moran, talented sister of Lois Moran, is concentrating on modern dancing and can be seen any day in Von Grona's class at Carlos'. . . . Jean Rouvier is sailing on the Normandie after completing an extensive course in tap dancing. . . . Pat Lane of the Lane Sisters has just completed a new routine with Eddie Chavers. They recently appeared with Fred Waring and his Pennsylvanians at the Paramount Theatre. . . . Evelyn Thawl, featured dancer of *The Show Is On* may be seen in Constantine Kobeloff's ballet class. . . . Manya Roberti was a decided hit on the Phil Baker program. . . . Ingabord Schwartz is out of *The Great Waltz* after having seriously injured her arm in a fall.

●

The New School for Social Research has begun a lecture course on dance notation which will be presented every Monday from 3:45 to 5:15. This course is supposed to constitute an introduction to Rudolf von Laban's system of recording movements adapted for teaching and worked out in connection with the course by Irma Otte-Betz and Irma Dumbois-Bartenieff. The notation will be studied in classical dance forms, folk dances and in the more complex forms of the ballet and the modern dance. This same method will be taught for recording gymnastics and sports.

●

Johnny Mattison reports: Buddy and Claire Green have just returned from South America and are at present hard at work on a new tap tango. . . . Jack and Honey Wilson, hit of the Mirador Club floor show, may go into the Paradise Restaurant. . . . Jane and Jean Duval are learning a modern dance routine. This is one act that has practically no layoffs at all. . . . Lois and Jean Sterner will probably do a picture for Gaumont British with the English star, Jack Hulbert. . . . Eleanor Knight has so far been playing the Roxy Theatre for four weeks straight. She is stopping the show with a Mattison tap routine performed to a pasadoble. . . . Clifford C. Fisher has plenty of hidden talent in the person of Iris Wayne. She is doing a double kick twist acrobatic routine in the current French Casino show, and other than this she is a marvelous tap dancer.

Eileen O'Connor, who was pictured on last month's Table of Contents page, is now dancing in the Revue Internationale in Chicago. After February 26 she will appear at the Chicago Theatre.

Marga Waldron sailed for Europe on the S.S. Paris and opened her concert tour in Milan February 16. Miss Waldron will also play engagements in Budapest, Rome, Berlin, Copenhagen, Stockholm, Brussels and Paris. This second European tour will last until the latter part of May, whereupon she will return to America.

●

Maurice Kosloff, head of his own California dancing school, believes that the demand for specialty dancers is greater now than in any other period of stage or screen history. With the advent of Fred Astaire, Ginger Rogers and Eleanor Whitney, many new dancers have gained prominence and have brought variety to this type of the dance. The fastest route to a screen career is that of the dance, according to Mr. Kosloff.

●

Margaret Fitzpatric, film dancer, and Edwin Larkin, dance director, were married January 30 in Las Vegas. Their marriage culminated an acquaintance which started when both were working in New York musicals. They recently met again at Warner Bros. studio.

●

A closely guarded gag in the Astaire-Rogers picture, *Stepping Toes,* will feature a life-size wax model of Ginger Rogers which they say looks enough like the star to be her image. The model was made by Katherine Stuberg, and Ginger herself supervised the make-up and hair dress. This wax figure is more pampered than the actress as it can only work fifteen minutes at a time and then must be placed in a specially designed ice box to cool off for the next shot.

●

Negotiations are being made for a new musical to be based upon the lives of Irene and Vernon Castle. The stars will, of course, be Fred Astaire and Ginger Rogers. Irene Castle, who is now Mrs. Frederick McLaughlin, will not appear in the picture but will work with Pandro Berman on the scenario.

●

Elna Lillback, assisted by her group, gave her first recital of the season at the Guild Theatre, January 31. Norman Lloyd, her accompanist, composed the music for two of her outstanding numbers, *Folk Impressions* and *Femina.*

●

The Ruth St. Denis dancers gave an informal recital in Studio 61 of Carnegie Hall January 31. These dancers are under the direction of Jack Cole.

●

Anna Sokolow and the Dance Unit were booked to present a recital at the Y. M. H. A. February 7, but it has now been postponed until February 28.

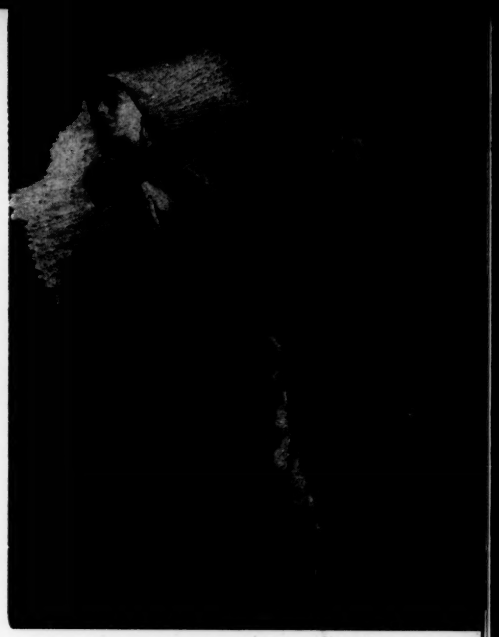
●

Lincoln Kirstein, who was appointed by the W. P. A. dance project in late December to produce a revue depicting the last three hundred years of dancing in America and employing most of the resources of the project, resigned shortly after New Year's. Plans for this revue have now been abandoned. Stephen Karnot, who was appointed the same time as Kirstein for the position of administrative supervisor of the Federal Dance Theatre, will remain in that post, replacing Don Oscar Becque, who recently resigned.

●

Harriet Hoctor arrived in Hollywood last week to report to Radio Pictures, where she has been signed to do a big ballet number for the new Fred Astaire-Ginger Rogers picture, *Stepping Toes.* Don't be surprised if Miss Hoctor remains for more than this one assignment, as Fred Astaire's next picture is to be made without Ginger Rogers and the studio will have to find him a partner that can dance as well as act. Ginger is going on loan to Warner Bros. for the lead in the picture version of the Broadway musical, *On Your Toes.*

CARLOS MACHADO *returned to Paris with some Edward Sinclair routines*



PORTIA PORTAR, *the First American Girl Bull Fighter as She Appears in Her Dance, Tandunga*

●

It is reported that David Lichine and Tatiana Riabouchinska, leading dancers of the De Basil Ballet Russe de Monte Carlo, were married while in San Francisco. The rumor cannot be confirmed, however.

●

Carlos Machado, the famous European dancer, has recently arrived from Europe, where he appeared as feature dancer in the Casino de Paris, in two editions. Mr. Machado has also been the star of the Sporting Club, Monte Carlo Beach Casino, Monte Cristo, in Paris, The Ritz Hotel in London and in motion pictures. For the past three months he has been in rigid training on new dance routines created for him by the New York dance director, Edward Sinclair. Mr. Machado has just returned to Paris, where he will be the feature dancer in the new Maurice Chevalier show at the Casino de Paris.

●

In a recent letter from one of the members of the Monte Carlo Ballet Russe we learned that the entire company was lost in a snowstorm for twenty-eight hours on their way to Seattle from Los Angeles. Two performances were missed and the managers were annoyed, but the company had a good time. They all played games in the snow and Boravansky won first prize for a bust of Beethoven modeled out of snow. We also learned that Toumanova was suffering from an injured knee and had to be left behind in California. Her role in Symphonie Fantastique and others were assigned to Nina Verchinina. Shabelevsky is up and able to get around again after an operation on his knee, but will not be able to join the company again before they reach Europe. Massine, who also suffered a knee injury, is back in his same roles and feeling fine.

Entrechat

by
WINIFRED CULLUM

"HAPPY?"

"Um-um-um." Blue eyes sparkled, white teeth flashed against red parted lips beneath the shortest of suntanned noses, a lithe figure rolled over in the sand and extracted a cigarette case from a water-proof pocket in the white cape serving as a sand blanket; lighted a cigarette and handed it to the questioner.

The bronze figure in black bathing trunks moved only his eyes and the first two fingers of his right hand to clasp the proffered cigarette. Then, after a quick, indrawn and exhaled puff, Craig Lambert sat up abandoning all pretense of calm.

"I can't believe it, that a girl like you should just walk into my life . . ."

"Swim into it," Ariadne Verrara, with the gamin expression Craig Lambert so adored, quickly interrupted.

"And knock me over with a feather . . ."

"A feather?" Incredulous eyebrows lifted to the demurely parted honey-colored hair, teased him.

"Whose story is this?" Lambert frowned, his lean angular face with dark eyes and black brows looking older. "For the last and tenth time, will you marry me?"

"Forever and always NO." The bell-like quality of her voice was clear and firm but her smile was tender.

"But why? Don't you ever get tired saying the same thing over and over? Or are you a Princess in disguise? Or the favorite of a King?"

The girl laughed delightedly and sat up to say: "How you flatter me."

The man was not to be deflected into nonsense. "But seriously why all the mystery? I've asked no questions. I care nothing about anything except as it has made you into the person I love. I want us to belong to each other for the rest of our lives."

Ariadne's mood was now as serious as his. "Forever and ever?"

"I love you, Ariadne."

Ariadne's blue eyes darkened. Then she turned away her glance and watched a seagull, wild and free, swooping in great swirls above the grey sea. "How graceful!"

"Like you. Everything about you is grace and motion . . . and allure."

The smile in her eyes lingered even as she gathered her things together. "Goodbye, Craig Lambert. Thank you for everything."

"But, Ariadne, surely you will dine with me tonight on the hotel terrace?"

She hesitated, and he saw that she was going through some inner conflict. "I will send a message to your hotel at six."

More mystery. Craig Lambert thought, knowing he could only accept it. There was such an elusive quality about her that he could not get over the feeling that she might at any moment simply vanish—at least vanish out of *his* life forever, if he lacked patience and tried to rush her into an engagement.

How intangible and impermanent their whole ten day companionship had been he realized as he read the hurried note delivered to him just as he was dressing for dinner.

Dear Craig,

With tears in my heart I write Goodbye. The season is on and I must fly away, like the seagull, to another port where you would be unhappy to follow me. Alas, I am no Princess, only a girl who works hard eleven months of the year for her living. This was my holiday, the happiest I have ever had because of you.

As always.
Ariadne.

FARA LYNN *as Ariadne*

Craig Lambert was a man of action but Ariadne's note seemed to twist his heart and tie his hands. What did she do to earn her living? How could she toil all day and yet retain the enchanting freshness that so captivated his usually immune heart? As the days passed and no further word came from her. Lambert decided to return to New York and institute his search there for her. He would never give up until he saw her again. When he had everything to offer her it hurt to think of her struggling to gain a foothold.

After three weeks' fruitless search he was very near despair. He even went so far as to insert an ad in the paper:

Missing: young girl about 20, honey colored hair parted in the middle. Unusually short straight nose, blue eyes wide apart; madonna type quick to smile, dazzling white teeth. A figure you would notice anywhere by its grace of movement, and expressive hands. 5 ft. 4 in. Any information of the whereabouts of this young lady, last seen three weeks ago on the beach at Lido, in a yellow bathing suit, will be financially rewarded.

One October morning when Lambert was looking out his hotel window, wondering what next he should try to trace Ariadne, and feeling that it was hopeless, if she persisted in her determination that he should not find her, he received an answer to his ad.

However he was doomed to another disappointment. Inside the typed envelope addressed to him in care of the newspaper was only a pair of tickets for the performance of a ballet that evening.

He could not figure it out, unless a kind friend, sponsoring a new show, sent them to him to help swell the audience. True, he had been living the life of a hermit lately.

He went to the telephone and called an old friend, Ruth Grey, and invited her to accompany him. After a moment's hesitation she agreed, telling him that he had shamefully neglected them all and she would have to break a date to go with him. But it would be worth it to learn what he had been doing with himself lately.

"Ruth is spoiled," he thought, and then, recalling the many good times they had had together, forgave her and promptly forgot all about her until he called at her father's house for her that evening.

"I'm thrilled," Ruth greeted him. "There is a ballerina who is a sensation,

(*Continued on page* 45)

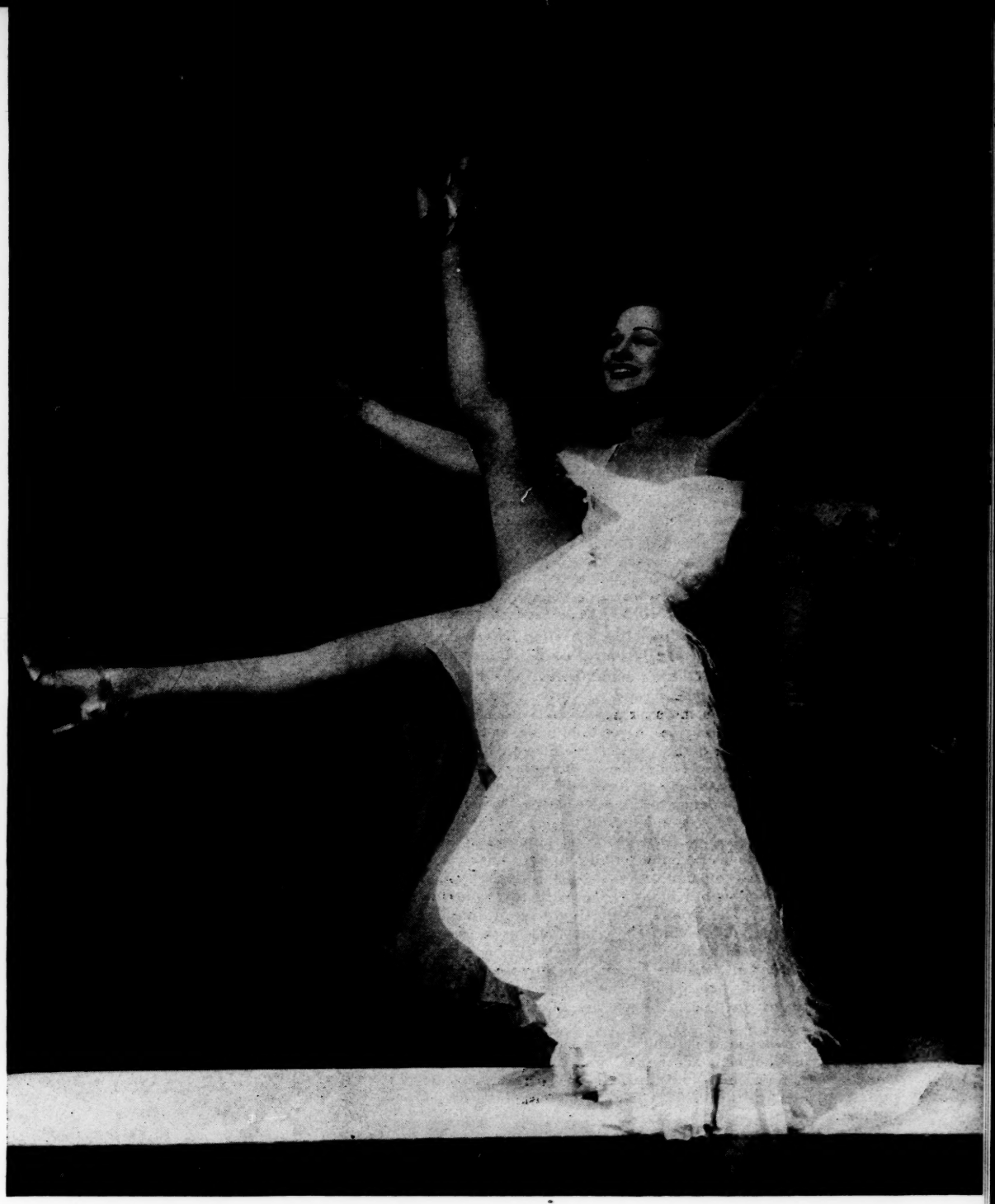


Photo by DON ENGLISH

A trick camera shot of ELEANOR WHITNEY
Tap star of Paramount's Three Cheers for Love—Eleanor really doesn't have that many legs even though she is billed as the fastest tap dancer in the world

DRESS REHEARSAL

(*Continued from page* 13)

act he (Goethe) abandons the love of Fredericka, she very cleverly having tricked him into believing that she loves another, when he is summoned to the court at Weimar. When, after eight years, he comes back to claim her (in the third act) she sends him back to his public duties. Even as operettas go, this tale is a rather slim one and the main interest and excitement of the production relies upon the gracefully beautiful melodies of Franz Lehar, the excellent singing of Dennis King and Helen Gleason, the somewhat mild antics of Ernest Truex and, last but not least, the unmistakable excellence of Chester Hale's four charming ballet numbers.

Looking backward, it is definitely these four little ballets which remain foremost in my mind. These numbers alone were performed at the dress-rehearsal without interruption. And according to reports, it is the *Red Ballet* in the second act which is "stopping the show" nightly at the Imperial. This, evidently was not "according to Hoyle," as, after all, King, Gleason and Truex are the stars of the production, and so Hassard Short had the orchestra continue playing at the end of the number thereby doing away with any chance of applause. This was to no avail, however. The *Red Ballet* is still "stopping the show." Several nights ago Dennis King suggested that since the ballet girls were stopping the show, they might move into the stars' dressing rooms and he and Miss Gleason and Mr. Truex would retire to the ballet room!

Despite this fact, in my opinion, the *Porcelain Ballet* which opens the second act is decidedly the spectacle of the show.

The story of this clever little number is that of a shot-gun wedding. At the rise of the second-act curtain, we find the dancers poised about the stage on pedestals. Each character represents a porcelain figurine. Alyce Chappelle, as the little Sweetheart, is the first of the figures to come to life. She descends from her pedestal and does a charming little solo wherein she falls immediately in love with a little boy doll (Joan Engel) and he, coming to life also, dances for her. But being a fickle lad, he sees another little girl doll (Nancy Knott) with whom he instantly has a flirtation. The little Sweetheart is broken-hearted and confides in her father (Harriette Henning). He attempts to shoot the little boy when the stern and ludicrous old Judge (Frances Rands) comes to life and interferes. The Groom (Betty Gour) meanwhile has tried to sic his dog on the little boy, but the dog refuses to come to life. Suddenly the Rival sees the little Sweetheart discover that after all it is the Groom who loves her and so the Judge marries the happy pair. The Mother (May Siegler) comes to life just in time to bestow her blessings upon the newlyweds.

This little ballet is as delightful as it is unique. The subject-matter is thoroughly original and charming and the choreography is ingeniously conceived. The costumes also are perfectly fused with the background and atmosphere of the number.

But more than any of these things, one remembers the excellent performances of these seven young American dancers. Most musical shows are extremely fortunate in acquiring one good ballerina. *Fredericka* has seven. Each a finished soloist in her own right. Several years ago, one would have had difficulty in finding three American ballerinas such as any one of these. Today we are able to see seven in one show. This alone is definite proof of the amazing progress that has been made in the dance scene in America in the last few years. And not only are these girls excellent technicians, but each of them is a definite personality. Never, in my experience, have I found such a complete and all-embracing variety of dancing under one roof.

Alyce Chappelle, for instance, who is considered the first

(*Continued on page* 46)

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Left—"Truckin' the Trays," chorus from Miriam Kreinson's Revue of Revue of 1936. Right—Pupils of HARRIETTE LINK, *Chicago, Illinois.*

Student and Studio

● NEW YORK, N. Y.—"If there is nothing new under the sun," says Annette Van Dyke, formerly of Decatur, Ill., who has recently opened a branch school in New York, "it must then be made to appear new and interesting—and that applies to the arrangement of material." Miss Van Dyke was discussing the course in dance arrangement she is announcing in connection with her summer session. "You would not be guilty," she continued, "of putting a student before the public wearing a costume that sagged or was ill-fitting. Yet that is far better than an apparently unsuitable dance imposed upon an unsuspecting performer." Another feature of the course is that in addition to the teaching of this "routine-your-own" method, an entire dance sketch will be included in each two-weeks' session. This winter the studio has featured lectures on The History of Dance in Connection with Music, by Henriette Weber of the N. Y. Journal.

●

Most of the dance world was grieved to learn of the death in January of Mrs. Charles W. Cropper, mother of Dorothy Norman Cropper Marshall. Mrs. Cropper passed away in a New York hospital after a brief illness. She is survived by her husband, Dr. Charles Cropper, and by her daughter, who did not receive word of her mother's last illness in time to come here from London, where she has lived since her marriage two years ago.

Flood Relief Fund

Louis Stockman, of Indianapolis, Ind., has sent a check for $10.00 to start a Flood Relief Fund for the benefit of needy dancing teachers.

"As I am located close to the flood area and know in some small degree of the suffering and loss of business sustained by some of our colleagues, would like to suggest that you put on a campaign through your magazine to assist these sufferers," Mr. Stockman wrote.

THE AMERICAN DANCER is very glad to act in this capacity. Those who wish to contribute to this fund to help dancing teachers to rehabilitate themselves may send checks made out to *American Dancer Magazine Flood Relief Fund.*

An investigation of the need for this money will be made, and in the event that dancing teachers do not come forward to claim a share in its benefits, the entire sum will be turned over to American Red Cross for general flood relief.

Jack Dayton and Frances Chalif were featured teachers at February 14 session of the New England Council of Dancing Teachers at Hartford, Conn. Mr. Dayton taught tap and Miss Chalif gave two hours instruction in character, national dances and novelties.

●

Louis Chalif, head of the school which bears his name, recently lectured at P. S. 182, Brooklyn, on *New Dances of Today.*

●

In preparation of the opening of his new department for social dancing, Fred Le Quorne, head of the school bearing his name, taught and prepared twenty-five ballroom instructors to handle the new clientele. The newly organized ballroom department will not interfere with Le Quorne's regular professional routine work which continues as before. The personnel of the latter division includes Mr. Le Quorne and Thomas Riley, ballroom; Eddie Mack, tap; and La Sylphe, ballet and modern.

●

As this issue goes to press, plans are going forward for the Fifth Annual Benefit Ball to be held by the New York Society Teachers of Dancing at the Waldorf-Astoria on February 21st. This event is scheduled to fall on Washington's Birthday Eve each year and has become one of the big events of the season.

●

Audrey Peppe, who has been a professional pupil of the Albertieri Studios, is returning from Vienna, where she has been meeting with considerable success, to appear at the March Carnival in Madison Square Garden.

●

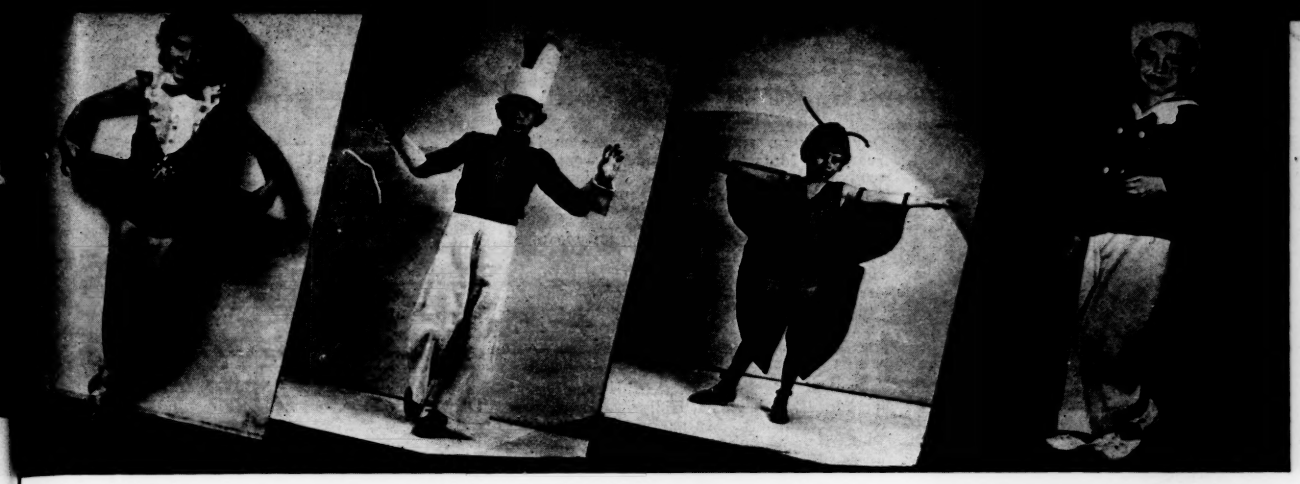
Daisy Blau, director of the Central School of Allied Arts, announces the presentation of Oscar Wilde's *The Happy Prince,* on a special children's program to be given in New York in February.

●

The Arista-Skull & Key Honor Societies of Yonkers High School of Commerce, and Saunders Trade School were entertained February 11th at their dance, at the Polish Community Center, by the pupils of Emmett Firestone of the George Libby School of Dancing. Program as follows: (1) Sophisticated Soft Shoe, Emmett Firestone and Bettie La Forest. (2) Military Tap, Vickie Masseroni. (3) Waltz Fantastique, "Lita & George"; Shim-Sham Truckin' and Susi-Q, Nancy Scola.

Songs by Eleanor Bates; Top Hat, White Tie and Tails, by Lillian Kane; Tarantella, by Marie Gebbia; Toe Waltz by Beatrice Kaufman; Rhythm Tap, Emmett Firestone; and Finale.

Left—Pupils of MARTHA ROSE, *Pittsburgh, Pa. Right—Sketch of 1936, recital given by* HELEN BERKEBILE *of Anderson, Indiana.*



First—SALLY ANTOINETTE CALAMARI, *toe and tap pupil of* IRENE M. SCHELLE, *Rockford, Ill.; second*—BILLIE BONE, *eight years old, and next, his sister,* BOBBIE DAWN BONE, *five years old, pupils of the* JOHN WAUGH STUDIO, *Bastrop, Texas, who danced at entertainment for the Texas Teachers' Association in Austin. Last*—BILLY RAMSER *five-year-old tap pupil of* ELLEN IRMA FLANEDY, *of Louisville, Ky.*

● TROY, N. Y.—The Northeastern New York State Council of Dancing Masters met at Congdon's Studio on February 7. On that date the Council featured a normal school with the following faculty: Phyllis Marmein, ballet; Jack Dayton, tap; Karl Peters, acrobatic technique and routines.

● NEWARK, N. J.—A new organization with an initial membership of ten teachers has been formed for the purpose of protecting the ethical teachers of New Jersey. The Associated Dancing Teachers of New Jersey is the name that has been selected. Ira Berry is president and Frieda Lippel is the secretary. The group meets once a month on a Friday morning and announces that it is purely a business organization.

● MILLVILLE, N. J.—The Love Sisters presented the following group of children in specialty dance numbers at an American Legion Christmas party; Jane Leary, Dory Goodwin, Beatrice Myers, Diane and Lucille Webster, Kathryn Simmerman, Ethel Gibson, Fay Goodwin, Kathleen Haas, Evelyn Andrews, Marcia Pepper and Zelda Hand.

● TOLEDO, O.—Kremer's School of the Dance moved into more spacious quarters on January 15. The new studio includes three private studios in addition to a large classroom.

● LOS ANGELES, Cal.—Virginia Stewart is planning her fifth annual summer study tour to Europe. This year she is enlarging its scope to include not only the Wigman summer course from July 9 to 31, but goes from there to London and the Jooss Leeder School in England from August 2 to 28. The Wigman School in Dresden, Germany, will have a special course taught in English, and the faculty will consist of Mary Wigman, Gretl Curth, Gisela Sontag and Hanns Hasting. The course at the Jooss Leeder School which is situated at the beautiful Dartington Hall in Totnes, Devon, England, will have Sigurd Leeder, Lisa Ullmann, Marlise Bok and Kurt Jooss as teachers.

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The tour is arranged so both courses, or only the Wigman course may be taken. The group leaves New York on June 30, sailing on the Bremen.

●

Louis Mosconi, of the well-known Mosconi Brothers team, has joined the staff of Ben Bard's Playhouse as head of the new dance department.

● PHILADELPHIA, Pa.—A group of dancers from the Kochersperger School was presented in a program of *Songs, Dances and Interpretations* broadcast over Station WIP on January 30. The program was sponsored by the Brower Conservatory of Music, where Miss Kochersperger conducts her Collingswood Branch. The dancers presented were: Tinker Hall, Colleen Edwards, Toots and Jacqueline Guischard, Peggy Shaw, Berenice Montgomery, Mildred Hartman, Elva Burns, Elsie Locket, Norma Selly, Elaine Paschall, Grace Schuler, Betty Lou Paschall, Anna Meckley, Thelma Supplee and Ben Sauselein.

● PITTSBURGH, Pa.—Jack Bowman, popular president of the Dancing Masters of Pittsburgh, Inc., and his wife were victims of a holdup recently. Returning to their home from the Pittsburgh Athletic Club, they were forced to drive at the muzzle of pistols for two hours and then robbed of cash and jewelry. Mrs. Bowman lost approximately $3,000 worth of diamonds, and her husband was relieved of $65.00 in cash and his wrist watch.

●

Mamie Barth is the proud teacher of 19-year-old Helen Jane Moorhead, who at present is making a name for herself in the current New York musical, *The Show Is On.* Line troupes are also taken from this school by Pittsburgh's local promoter, Bebe Barri, for various circuits throughout the country. Professional classes are held in the school daily.

● BRADFORD, Pa.—The Miriam Kreinson School of the Dance sponsored the Edwin

Left—ELIZABETH LOUISE MILLS, *ten-year-old pupil of* VIDA GODWIN *of Galveston Texas; center—Sleepy Time, by pupils of* MILDRED POND *of Rochester, N. Y.; right*—MAXIE FORD *instructing* GRETA BORJESON

—Photo by ANDRE LA TERZA

DON BEGENAU, *of* DONALD SAWYER *staff, giving a lesson on board the steamer Empress of Australia*

Strawbridge ballet given at the new Bradford Theatre on January 21. The presentation was the first dance event Bradford had witnessed in two years and, in view of its success, Miss Kreinson feels confident that other artists will find a ready welcome in that city. The Kreinson studio will be the scene of a Kiddie Revue to be given February 25 and 26 with all the performers under the age of nine. The annual large production will take place some time in May and will be known as the *Fifth Little Show*. The latter is presented by the older pupils of the school, many of whom are making professional appearances this season.

●

Jack Manning is playing return dates for most of his tap teaching courses this year. Word has just been received that he will return to New York for a course at the Park Central Hotel on March 21st, with all new material, after paying return visits to Chicago, Cleveland, Buffalo and Boston en route. Among the new numbers to be offered is one set to a new Negro rhythm discovered by Jack Manning in the heart of the Mississippi Delta. It is said to be a new dance craze among the negroes. Manning has named his version of it *Pullin' the Skiff*.

●

Florence Rogge, the gifted young ballet mistress at Radio City Music Hall, whose beautiful productions have been the delight of thousands of people daily since the days when she was a member of the Roxy Theatre staff under the late S. M. Rothafel, has now turned her hand to producing routines for teachers. Miss Rogge taught for two successive years for the Dancing Masters of America at their annual convention and had an opportunity then to familiarize herself with the teacher's needs. Aside from training her ballet girls for an entire new production each week, she has been routing some of the most popular numbers from the Music Hall shows which she is now offering in descriptive form to teachers.

●

Mme. Sonia Serova announces the marriage of her daughter, Cynthia Haig West, to Mr. Harold von Weber. The wedding took place on January 8 in New York City.

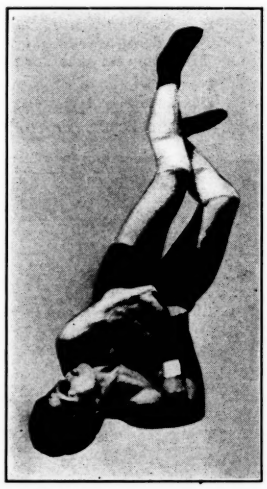
● BROOKLYN, N. Y.—The A. J. Weber School of Dancing held its annual Valentine's Day party for students and parents on February 13. More than 300 students were in attendance, with each class giving a demonstration of its work for the enjoyment of the assembled guests.

The February 14th program featured Adolph Blome, ballet master; Clara Kettenring, of Maplewood, N. J., teaching Children's Dances, and Ilse Maier of New York, Ballroom. Following the program the Committee on Standardization of Ballroom Teaching Methods met and discussed its findings with the membership.

Paul Mathis announces that his faculty now includes Rigo de Roma, Hollywood tap teacher, in addition to Marguerite Walz, former Philadelphian ballroom arbiter. He is experiencing a keen interest from other teachers, he says, in his Denishawn technique.

● ALLENTOWN, Pa.—This community is shocked at the sudden death of Marie Conway, popular dancing teacher of this city and Bethlehem. Miss Conway died a few hours after being struck by an automobile on the highway between Easton and Wind Gap. At the time of the accdent she was taking two pupils of her school to Wind Gap for an appearance at an entertainment. The car in which she was riding was stopped while the driver attempted to repair a flat tire, and Miss Conway had stepped out to hold a light for him when she was struck by another car approaching from the rear. Aside from her school in Allentown, Miss Conway was in charge of tap classes for her friend, Marjorie Berlin Fink of Bethlehem and was very popular among the pupils of that school. Her school in Allentown will be continued by one of her sisters.

● BETHLEHEM, Pa.—Lita D'Oray, one of the Stuart Morgan Dancers, now appearing in Fox Movietone News, is leaving for Germany the latter part of this month, where she will appear at the Scala Theatre in Berlin during the spring months. She is a former resident of Bethlehem, where, under her real name of Edna Pfenner, she was a pupil of Marjorie Berlin Fink. Miss Fink writes, ". . . the act is marvelous and breath-taking. When I think of the way we handled Edna—or Lita—in the days she was at the studio and think of the things she does now . . . oh, my!" Five of Miss Fink's present ballet pupils danced at the annual Charity Ball at the Hotel Bethlehem on January 29. Virginia Sexton was soloist.



WILLIAM J. HERRMANN, JR.

Turning a double pirouette back somersault

A sensational feature trick, especially when turned and spun full speed at top height by a six feet tall athletic young man of 186 lbs. William, Jr., is the son of William J. Herrmann of Herrmann's School of Acrobatics, Philadelphia, Pa.

● DECATUR, Ill.—Grace Bowman Jenkins is getting ready to open a new studio. Following Mrs. Jenkins successful adagio teaching course in many eastern cities, two final dates were added to the schedule, Kansas City, February 14, and St. Louis (Claridge Hotel), February 28.

● BINGHAMTON, N. Y.—Sot and Ted Dance Studios presented their mid-winter dance revue at Masonic Temple, on February 9. One hundred and fifty-two students of the Binghamton studio took part and played to a capacity audience.

● INDIANAPOLIS, Ind.—The Stockman Studios are now offering an additional service to teachers in the famous Cobb Shinn cuts suitable for newspaper ads, cards, programs, etc. This service is in addition to the dance routines by prominent teachers or performers which the school introduced last fall.

Reports from the Flood Areas

Letters from teachers in the flooded valleys of the Ohio, gallantly minimizing their own predicaments as they express concern for others less fortunate, should make every teacher proud of such colleagues. THE AMERICAN DANCER *made inquiry of teachers in the flood district to ascertain whether or not any would need help for rehabilitation. Excerpts from their letters follow:*

● CINCINNATI, O.—"We at our studio have been without light and water for a week," writes Harry Hessler. "Our business is at a standstill as is every other business except food places and hotels. However, while this works a hardship on us we are fortunate to still have our house and effects. So many thousands are without even a roof over their heads. So far as I could learn, my dancing friends are about in the same boat—just helping the other fellow."

"So far as I know all the dancing schools in this city are closed," wrote James P. Kinsella. "This is caused mainly by the lack of water. Too much water has caused a lack of it! No water at this school since last Sunday (Jan. 24) . . . all theatres and most businesses are closed. Only one electric light allowed in businesses and homes except those businesses which must operate, such as bakeries. Banks and groceries are open, but only one electric light allowed. Laundries are closed because of lack of water. I've had one bath (in a basin of water!) since Sunday. One hardware store used eight lights (he was selling flood supplies) and he was closed up. A man washed his car—he was arrested. Some homes get water through their pipes one hour morning and evening. Here on the hill I am too high to get any and must haul every bit in the car. 'Cinci' is less than 25% covered by water, although 50,000 are homeless (we have three sufferers here). But my heart goes out to Louisville which I understand is 90% covered and nearly 250,000 homeless. I expect to be operating full force by February 3."

Roberta Barr Martin, director of the Schuster-Martin School of the Drama and Dance, reported: "All professional, private and public schools were closed the week of January 30 and every Cincinnatian did his part to help in any way that he could. Most of the professional schools are resuming classes February 1. The students are anxious to get back to work again, and in a week or so we shall begin rehearsals for the Spring Dance Recital. In order to cooperate with the city officials in the preservation of electricity until full power is restored, we will not resume evening classes

(*Continued on page* 37)

Dancers Forum

This Months Prize Winners

Contest announced in January issue: Costume Sketches for either of the month's prize-winning ballets—*The Princess and the Dragon* or *Winter Wonderland.*

1st prize—$5.00, *Winter Wonderland,* submitted by GRACE KAYE, Jackson Heights, N. Y.

2nd prize—2-year subscription *Winter Wonderland,* submitted by RUTH HESSLER, Nutley, N. J.

3rd prize—1-year subscription *Winter Wonderland,* submitted by FRANCES EWAN, Bellevue, Wash.

First prize-winning sketches are reproduced on this page.

ANNOUNCEMENTS

The open competition for May is one that will interest every teacher, student and parent. The awards will go to the three people, regardless of age, who submit the most interesting articles not exceeding 500 words under the title *My First Public Appearance.*

All of you have some recollection that is amusing, or sacred, or, sometimes, tragic, of that first moment when you stepped on the stage before an audience. It may have been at the school's recital, or it may have been the time when mother asked you to dance for her friends at the club. Whenever it was, whatever the occasion. there is a story there, and the Forum Editor is interested. If you have photographs of the occasion, send them along, too. Send your story, postmarked not later than April 1, to the Forum Editor, AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York, N. Y. Include your name, correct address and occupation. Enclose a stamped, self-addressed envelope if you wish your manuscript returned.

First Award.....$5.00 in cash
2nd Award.....2-year subscription to THE AMERICAN DANCER
3rd Award.....1-year subscription to THE AMERICAN DANCER

Next Month: Winners of the contests for Parents (announced in February issue) will be published.

WHO KNOWS?

Readers are invited to ask questions through this department. The person submitting the best and most correct answer to each question will receive as a reward one of these interstng books on the dance: *The Story of the American Ballet, by Ruth Eleanor Howard; Ballet Is Magic, by Walter Ware; The Biography of Jack Manning, by Ruth Eleanor Howard.*

(*Continued on page* 48)

Top—IN THE FOREST
Lower—KING WINTER'S CASTLE

Snow Man *Ice Sprite* *Snow Ball* *Rain Maker* *Wind Gatherer* *Fairy Dewdrop*

Girl *Boy* *Snowflake* *North Wind* *King Winter* *Dame Thaw*

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

Continued from December Issue

"Il capo inclina pria che in altro saglia,
E gamba, a gamba intreccia, ed incrocicchio,
Dalle bracchia ajutato il corpo scaglia,
La persona retira, e si rannicchia,
Poi spicca il lancio, e mentre l'aria taglia.
Due volte con l'un piè l'altro, si picchia,
E fá battendo, e ribattendo entrambe
Sollevata dal pian, guizzar le gambe."

Translation.—Again she springs, and in that spring she strikes her feet twice together, and strongly agitates every lower limb.

NOTE. It is impossible to explain more minutely, or in a more poetical manner, the time of the *entrechats.* These eight lines are admirable, and may serve as a lesson to dancers. Marino describes with exactness the principal action, and every movement accompanying the spring from the ground. But our dancers would not be much encouraged in those violent efforts which, although natural, are far from being graceful. The *entrechat* must be performed in an easy manner. The strength of the instep and tension of the calves and loins give a sufficient impulse to the body, but facility and elegance in doing this can be acquired only by dint of study and constant practice.

"Poiché ella è giunta in su quanto più pote,
La vedi in giù diminuir cadente,
E nel cader si lieve il suol percote,
Che scossa, o calmestio non se ne sente,
E bel veder con che mirabil rote
Sullo spazio primier piombi repente,
Come più snella, alfin che strale, o lampo,
Discorra a salti, e cavriole il campo."

Translation.—From her greatest elevation she descends, but slowly; and so lightly she regains the ground, that no one can distinguish when her noiseless foot alights. Around she flies! How admirable! And with what truth she finds again her first position! The darting lightning, or the winged arrow, goes not a swifter course than she, while flying o'er the soil with agile springs and airy bounds.

NOTE. We have already observed the lightness, elevation, vivacity, vigor and elasticity are essential qualities to form a good dancer. The poet again introduces them to our notice, and makes a proud display of them in the Goddess of Dancing.

Setting aside poetical exaggeration, this gives us a tolerably good idea of the estimation in which dancing was held in the 16th Century, and of the manner in which it was executed. Connoisseurs will best appreciate its merit.

Italian dancing was universally applauded and excited the admiration and imitation of foreigners, among whom the Spanish were the first to follow it. They at first partially succeeded; the use of the *castagnettes,* which they added, produced a pleasing effect; but having in the sequel incorporated with it a multiplicity of leaps, capers, uncouth postures, and, in short, the most graceless and extravagant motions, the art of dancing in Spain became a degradation and a vice, whilst in Italy it preserved a certain dignity and decency.

Note—THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

This corruption in style and taste among the Spaniards must be chiefly attributed to the *Chica,* a dance of a very immoral character, which the Moors had brought with them from Africa. The native of the Peninsula, under the influence of the climate where he is born, and with the natural heat and vivacity of his constitution, eagerly received the *Chica,* which soon became one of his chief delights. To this dance, I therefore ascribe the indelicacy, and sometimes even the lasciviousness so common in Spanish dancing. The *Chica* afterwards changed its name to that of *Fandango,* of which Dr. Yriarte speaks in the following terms: "The melodious *Fandango* that spreads a joy through the souls of natives and foreigners, of sages and old men." (*Abridgement of the History of Spain.*)

I cannot here omit the charming description which Marino, in the above quoted poem, gives of this dance. The poet records the true manner in which it was performed in his time; and his time was nearly that of its origin.

"Due castagnette di sonoro bosso,
Tien nelle man la Giovinetta ardita.
Che accompagnando il piè con grazia mosso
Fan forte ad or ad or scrossar le dita.
Regge con timpano l'altro il qual percosso
Con sonaglietti ad alteggiar l'invita;
Ed alternando un bel concerto doppio
Al suono a tempo accordono lo scoppio.

Quanti moti e lascivia, e quanti gesti
Provocar ponno i più pudici affetti,
Quanto corromper puó gli animi onesti,
Rappresentano agli occhi in vivi oggetti.
Cenni, e baci disegna or quelle, or questi,
Fanno i fianchi ondeggiar, scontronsi i petti,
Socchiudon gli occhi e quasi infrá se stessi
Vengon danzando agli ultimi complessi."

THE FANDANGO

Translation.—A young girl, of bold character, places in her hands two *castagnettes* of sonorous wood. By the aid of her fingers, she produces a clattering noise, and to that she keeps time with the graceful motions of her feet. The young man holds a tambourine (or a *tambour de Basque,* which, however, is now out of use). This he strikes with little bells, seeming, as it were, to invite his companion to accompany him in gesticulation. While dancing, both alternately playing the same air, both keep time to its measure.

Every description of lascivious motion, every gesture that is offensive to modesty, and whatever can corrupt innocence and honesty is represented by these dancers to the life. Alternately do they salute, exchanging amourous looks; they give to their hips a certain immodest motion, then they meet and press their breasts together; their eyes appear half-closed, and they seem, even while dancing, to be approaching the final embrace.

The Fandango cannot be described in a more exact and lively manner. The mode of its execution at present is much the same. Marino declaims against its immorality and the abuse that was made of it in Spain and afterwards in Italy. He calls it

". . . . . oscena danza.
Pera il sozzo inventor, che trà noi questra
Introdusse primier barbara usanza.
Chiama questo suo gioco empico e profano
Saravanda, e Ciaccona**, il novo Ipano."*

(In English: Perish the man who first introduced this obscene and shocking dance among us! The inhabitants of New Castile called this profane exhibition by the names of *Saravanda** and *Ciaccona**.*)

*This dance (Saravanda) in the course of time, changed its character into one of a nobler kind. The philosopher of Geneva says, with regard to its music: *"Sarabande. Aire d'une danse grave, portant le même nom, laquelle parâil nous être venue d'Espagne, et se dansait autrefois avec des castagnettes. Cette danse n'est plus en usage, si ce n'est dans quelques vieux opéras Francais. L'air de la sarabande est a trois tems lents."*

**The *Chaccone,* also degenerated in the days of our forefathers. The above quoted author speaks of its music in the following terms: *"Chaccone, sorte de piece de musique faite pour la danse, dont la mesure est bien marquee et la mouvement modere. La chaccone est nee en Italie, et elle y etait autrefois fort en usage, de même qu'en Espagne. On ne la connait plus en France, que danse les vieilles partitians."* (Jean Jacques wrote this about sixty years ago. Since that time fresh *Chaccones* have been composed,and are still danced in Paris.) We thus see that the Italians and Spanish now and then made a mutual exchange of their national dances.

The *Minuet* is, of all ancient dances, that which has continued longest in vogue. But it has undergone various modifications and changes. It originated in Poitou, and after having acquired a little dignity, became a particular favorite at all French and Italian balls.

The *Fandango,* we thus perceive, again changed its name, but suffered little variation in its character. It was introduced into Italy but performed with more restraint. Almost every Spanish dance, such as the *Bolero,* the *Cachucha,* the *Seguidillas,* of Moorish origin, are imitations of the *African Fandango* or *Chica.* They are, therefore, all marked with that voluptuousness, I might even say obscenity, which characterized their model.

Dancing, far from being, as among other nations, an innocent amusement, is, with the Spanish, an excitement to vice and immorality. Compare the national dances of the former with those of the latter, we shall see that the *Chica,* the *Fandango,* the *Sarao**, and a few

others bears the stamp of the strongest, deepest, and most immoderate passion, whilst the *Tarantella,* the *Fourlane***, the *Contredanse****, the *Provençale,* the *Mazourque,* commonly called *La Russe*****, *l'Ecossaise, l'Allemande, la Hongroise,* etc., all well known popular dances, are kept within certain limits and forms far more creditable to society.

*The *Sarao* is a proof of that abundance of national dances which the Spaniard possesses. The *Sarao* is an assembly held at private houses during the carnival, and composed of young persons of both sexes, in disguise, but unmasked. A woman with a small basket full of silk sashes of different colors stands at the door of the room where the *Sarao* is held, and presents a sash to each lady that enters. Another woman distributes the same kind of sashes to the gentlemen, and each immediately sees by the color of his sash, the person who is to be his lady for the evening.

He approaches and salutes her, and remains at her feet during the whole time that the *Sarao* lasts. He is even permitted to speak to her with all the love and tenderness he chooses, without her taking the least offense. This is a custom that gives rise to numberless intrigues. The evening terminates with dances analagous to the character of the party.

We observe in these balls and diversions, the Spanish disposition in its full extent. The passion of love constantly transports the Spaniard, and appears conspicuous in every action of his life. In France and Italy, a public street, crowd, and disguise, often occasion many things which they at the same time conceal, but in Spain there is no restraint, or at least, there was not when the *Sarao* was most in vogue. The inhabitants then gave full scope to their desires, and did everything publicly. The most select assemblies never restrained them. The only people to whom, in my opinion, they may be compared, are the Venetians, or rather, the Venetians as they were fifty years ago.

***Fourlane;* a dance well known at Venice, and much in vogue among the Gondoliers. It is very lively, and its music is in 6/8 time, played in a *molto allegretto* style. It is called *Fourlane* on account of its having been first danced in the Frioul. This dance is very similar to the *Tarantella,* but not quite so diversified.

****Contredanse;* a dance generally performed by eight persons, four men and four women. It is of modern invention, and comprises a variety of steps, according to the nature of the music. Liveliness is the characteristic of this dance, which has prevailed over all others.

It may be varied *ad infinitum,* from the surprising number of evolutions which it admits of, and among the ones are the circle, the half-circle, the cross, the cross of four, and the chain.

Contredanses, quadrilles, and waltzes, the last of which took their rise in Switzerland, are the most fashionable dances of the day. The performance of these should be easy, and the steps executed elegantly; and brilliant *Gavottes* are also now and then danced in genteel society, but they require much more study and practice than the other three.

(Spain and the German provinces abound in dances of different kinds. France, on the contrary, possesses a very small number of national dances, but can boast of an immense variety of tunes well suited to their composition. Italy, of all nations the most musical, is, perhaps, the poorest in national airs and songs.* This remark relates only to civilized countries.)

*NOTE. At the time Blasis wrote, the Italian peninsula was divided into many small states, each of which had its own songs and dances. Since the establishment of the Kingdom of Italy these songs and dances have been collected and published as Italian. It is not strictly correct to refer to them as national. There are so many variations in the character of these dances that they should be called provincial. The Tarantella is danced in the southern provinces, and the Saltarella, Furlana, and others elsewhere. None are common to the entire country as now politically constituted. A. J. S.

*****Mazourke,* commonly called *"La Russe";* this dance is graceful but affected.
L'Ecossaise is all gaiety.
L'Anglaise is lively and whimsical.

The Neapolitan *Tarantella* is, of all modern dances, the liveliest and most diversified, but like the *Sicilienne,* it possesses much similitude to the *Fandango.* Both are, I believe, (but particularly the former) a mixture of Spanish and Italian dancing, and must have had their rise on the introduction of the Spanish style into Italy.

THE TARANTELLA

NOTE. (The description of this dance was translated into Italian, and inserted in *"The Aurora,"* a literary periodical paper published in London, and edited by Mr. F. C. Alvites, professor of Italian literature, but at present discontinued.)

The *Tarantella* is the national dance of the Neapolitans. It is gay and voluptuous; its steps, attitudes, and music still exhibit the character of those who invented it.

This dance is generally supposed to have derived its name from the *tarantula,* a venomous spider of Sicily. Those who have the misfortune to be bitten by it cannot escape dissolution but by a violent perspiration, which forces the poison out of the body through the pores. As exercise is the principal and surest method to effect this perspiration, it was discovered, by repeated experiments, that music was the only incentive to motion on the unhappy sufferers. It possessed the power of making them leap about, until extreme fatigue put an end to their exertions. They then fell, and the sweating thus occasioned seldom failed of effecting a radical cure.

The music best adapted to the performance of this kind of miracle is excessively lively; its notes and cadences strongly marked, and of the 6/8 measure. The reiterated strains of these *triolets,* together with the vivacity of the movement, are capable of electrifying frames whose total derangement appears on the point of depriving them of animation.

NOTE. (Claritis and Serrao, two Neapolitan physicians, have proved by various experiments, that all that has been said with regard to the bite of the tarantula spider is false. The terrible accounts given of it arise from ignorance and prejudice, and are propagated by quackery.)

Whether the *Tarantella* dance was first used as a remedy for the bite of a spider, or whether the attitudes and gestures with which the music inspired the sufferers gave the first idea of forming them into a dance it is impossible to determine; but it owes its origin unquestionably to that complaint.

Love and pleasure are conspicuous throughout this dance. Each motion, each gesture, is made with the most voluptuous gracefulness. Animated by the accompanying mandolines, tambourines and castagnettes, the woman tries, by her rapidity and liveliness, to excite the love of her partner, who, in turn, endeavors to charm her with his agility, elegance, and demonstrations of tenderness.

The two dancers unite, separate, return, fly into each other's arms, again bound away, and in their different gestures alternately exhibit love, coquetry and inconstancy. The eye of the spectator is incessantly diverted with the variety of sentiments which they express; nor can anything be more pleasing than their picturesque groups and evolutions. Sometimes they hold each other's hands, the man kneels down whilst the woman dances round him; then again he rises; again she starts from him; and he eagerly pursues. Thus their whole dance is but assault and defense, and defeat or victory appear equally their object.

NOTE. (It is very difficult to understand Blasis' apparent ignorance of the fact that the Tarantella antedates the so-called "Plague of spiders" by several centuries. He does, indeed, mention the doubts of the Neapolitan physicians as to the fatality of the bite of the tarantula, but even the most casual research on his part would have revealed the antiquity of the dance.

His statements regarding the moral aspects of the Tarantella and the Fandango are so biased in favor of the Italian dance as to be rather amusing. He gives the scenario of both dances, and a comparison of the plots, action and pantomime is so similar that the descriptions might almost be interchanged.

Why is it that actions entirely pure and noble when danced in the Tarantella are so absolutely vile if performed by the Spaniards?

The chief criticism that can be made of Blasis is his overwhelming and sometimes inexcusable loyalty to things Italian. His contributions to the theory, practice, and general progress of the art of dancing are very great, but it is to be deplored that so capable a master and artist often permitted his emotions to color his critical sense.

A certain gentleman who had been many years in Italy in the diplomatic service once told me that the natives of the seaport of Taranto, anciently known as Tarentum, claim that the Tarantella originated at that place, and that both the dance and the spider derived their names from that of the province which lies at the extreme southeast of Italy.

The gentleman stated that the dance had been handed down from mother to daughter from time immemorial, and that it was always performed there as a solo.

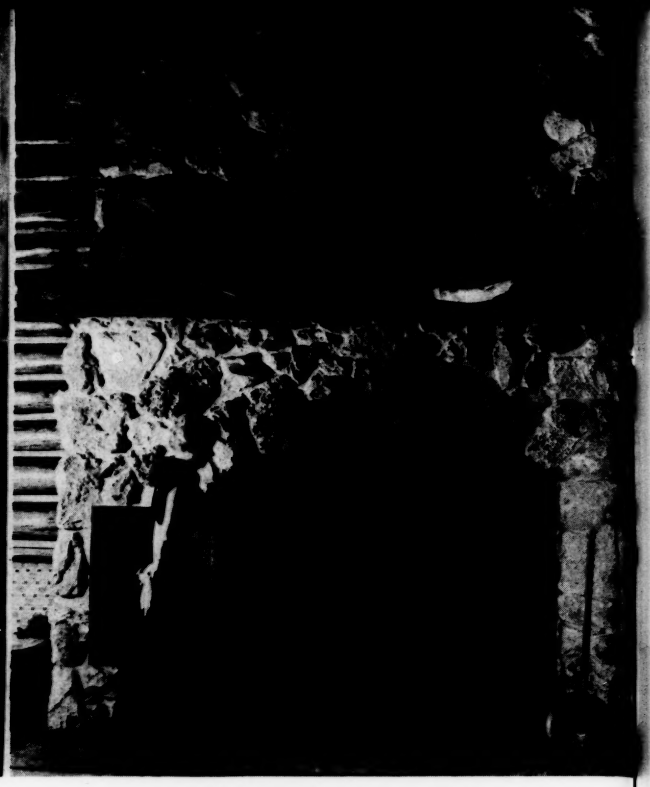
Upon reaching a certain age, the girls are taught the dance according to the tradition and at an annual public festival their execution is judged upon technical points. Each successful performer is rewarded by receiving her mother's necklace, which is composed of sea-beans, one for each successive generation of qualified Tarantella dancers in her family, to which is added one more sea-bean by the judges. These necklaces are treasured very highly and guarded with great care, but, if no daughter in a generation qualifies as worthy, the family necklace is forfeited to the judges, who break it and cast the pieces into the Gulf of Taranto.

My informant stated that in some cases the necklaces had grown into girdles, and that one family boasted, without contradiction from their compatriots, of a string of 37 beans! By allowing 25 years for a generation, this would carry them back hundreds of years before the scourge of spiders.

I have never been able to find any reference to this tradition in the literature of dancing, but the story is so plausible, and the character of my informant so irreproachable, that I feel that it may not be found out of place here.

A. J. S.)

Continued in the Next Issue



Beautiful Studios

III — BEACHMONT, *Houston, Texas*

Probably there is no more unique and, in its unique way, no more beautiful studio in America than Beachmont, studio home of Mrs. Montie Beach, the popular president of the D. M. A.

Beachmont is the perfect example of the studio which has taken on the personality of its owner—an attribute which we have previously commented upon in this department. Cold beauty is not sufficient for a temple of the dance—there must be something of the personality of the person whose background it forms to "carry over" to the student. Beachmont, then, is the perfect example of this.

Situated in a beautifully wooded tract of land just a short drive from the heart of Houston, the building is of log cabin construction. The approach in itself is breathtaking, for, turning off the highway into the woods, a short drive through towering trees brings a glimpse of the large cabin nestling by a brook in a scene of infinite serenity. For sheer rustic beauty and fidelity to historic details it is said to be unsurpassed by anything in the country. Designed by Mrs. Beach herself, every detail, even to the hand-hewn shingles, is exactly as she wanted it. The house contains fourteen rooms and five baths.

Entering a spacious hall, one is instantly struck by the beauty of the wood that has been used, and the characteristic simplicity of the treatment. Beyond is the huge studio, 32 feet wide and 72 feet long. In the picture on this page, the reader can see the heavy exposed wood trusses upported on cypress trees. At one end of the room is a massive stone fireplace 11 feet wide, and over the mantel is a replica of "The Pioneer Woman." Mrs.

(*Continued on page* 38)

Dance Teams

Alberto Galo reports: Minor and Root are going into the Hollywood Country Club in Miami, Florida. . . . Gomez and Winona are doing very well indeed in Miami, Fla., aside from acquiring the tan that seems so elusive and far off to the rest of us freezing up here. . . . Georges and Jalna are under the same warm sun working in the Roney Plaza in Miami. . . . Estelle and LeRoy have their share of the sun, but in Hollywood, California, where they are making pictures under the capable guidance of Walter Wanger. Mr. Galo was asked to go with them to arrange routines, but too many teams depend upon him in New York, so for the present he will have to forego that delightful trip. . . . Enrica and Novello have been held over at the Roxy Theatre due to the tremendous applause they received at each performance. . . . Federico and Rankin have had a long and successful run at the Casino National in Havana. . . . Dawn and Darrow are at the Commodore Hotel working to a very appreciative audience. . . . Pancho and Dolores, whose repertoire is made up of new Galo routines, are at the Valhalla Restaurant. . . . St. Clair and Day are still having great success in Europe, and Wardell and Dade are dancing in far-off China. . . . Caldos and Baline are at present in Washington at Raleigh Hotel. . . . D'Angelo and Porter are following up a long line of successful engagements working in the British Colonial Hotel in the Bahama Islands. . . . Willow and Dale and Barry and DeAlba are showing great promise for a famous future. . . . Nadine and Girardo are going to Pittsburgh for the opening of a new club.

From Fred LeQuorne comes the report: Wilkins and Walter will open at the Hotel Congress in late February after one of their most successful engagements at the New Yorker Hotel. . . . Stuart and Lea are doubling between the Park Central Hotel and Sunday Nights at Nine, at the Barbizon Plaza. . . . Roy, Rita and Raoul, dance trio, have returned to New York from the Middle West due to flood conditions. They will resume as soon as circumstances permit. . . . Barbara and Barry Leslie have been engaged by Murray's on the Bronx River Parkway for an indefinite appearance. . . . Byrnes and Swanson, who have been packing the Frolics in Chicago, have been held over for four more weeks. . . . Betty Lee of the popular young team, Joe and Betty Lee, is recovering from an attack of flu. They will soon be seen in a local hotel. . . . Paul Haakon, ballet star of *The Show Is On,* is contemplating hotel ballroom dancing for the near future. . . . Federico and Rankin are contemplating a trip to Europe some time before spring.

●

Enrica and Novello, who ahve just finished an engagement in the Rainbow Room high up in the top of Radio City, give a few hints about what it takes to reach the top in this dancing world: they both agree that the essentials are a foundation of ballet, tap as a polish and, for rhythm, a knowledge of music. Add to that a good choreographer to give and adapt new routines to the individualities of the dancers, and lots of hard work and experience.

Enrica started her dancing career toe dancing in the Chicago Opera Ballet. After a varied experience in several shows she met Novello in an Earl Carroll production. He had been studying ballet with Albertieri and dancing in various stage shows, but the two had ideas in common as to the future of exhibition dancing and they determined to pursue them. About four years ago they opened on the Pacific Coast and their work seemed to click from the very start. Since that time they have danced all over the United States as well as in Europe. They recently opened in Detroit for four weeks. From Detroit they will go to Palm Beach, Florida, to fulfill an engagement.

AVILA AND NILE, *well-known European team known for their original style*

Ballet In Denmark

(*Continued from page* 10)

found wanting in any of the high standards set for regular members of the company. At the end of the two-year probational period they become regular members of the corps de ballet. After that there are two possible advancements to be achieved; to become a solo dancer, and to attain the coveted role of premiere. There are always fifty-five dancers in the company.

When the dancers become from thirty-five to forty years of age they are retired from the ballet with a pension. The pension is not large, but it is an assured income for life, and it carries the added honor of great prestige and social preference with its accompanying advantage. Some of the retired dancers become teachers in the school.

Ulla Poulsen showed such marked ability that at the end of her schooling she was immediately accepted as a solo dancer, skipping the usual two years as Aspirant, which was a great honor. I found that this unassuming young woman had had many honors heaped upon her fair head, but it was difficult to make her speak of herself. She was only too happy to tell me of the ballet or of the wonderful work of her husband, and even of the California climate, but she only shook her head and smiled over her own accomplishments, and the fact that in 1935 King Christian X had bestowed upon her the great honor of presenting her with the gold medal "Ingenio et Arte" for outstanding ability.

She and her husband had to receive special permission to come to the United States to stage *Everyman,* and they were only permitted to do so because it came during their regular vacation period during June and July. The regular season lasts for ten months, and the ballet appears with every opera performance either in the opera or as an interlude, besides which, one night every week is given over exclusively to the ballet.

A Dane, Harold Lander, has been Ballet Master for three years and is greatly admired for his new ideas and brilliant choreography. He is cleverly taking full advantage of the native folk-lore as the basis for some of his ballets which will add a strong national character to their repertoire and increase the value and importance of the Danish Ballet to the rest of the world.

Their regular repertoire already boasts four ballets based upon Hans Christian Anderson fairy stories. One of the most ambitious ballets ever attempted is one staged by Lander, based upon the Anderson tale of *The Little Mermaid.*

This ballet takes an entire evening to perform, lasting two and a half hours. The action takes place under sea, permitting unusually beautiful and fairy-like scenic effects. Ulla dances the role of the Mermaid, which is a very difficult and exacting part, being so long. All of the world loves Anderson's fairy tales, and in this country where every child is familiar with them it would be a wonderful experience if the Danish ballet might visit us so we could see the beloved characters come to life in dance.

The Danish people are especially fond of Spanish dancing and one of the most popular ballets Lander has created is called *Gaucho.* As soloist Ulla dances the role of the very wealthy American girl who visits Mexico in the company of her father. The scene is an evening fete, she is in evening dress, and falls in love with a dashing gaucho who kidnaps her. It all ends well in a big Spanish wedding.

King Christian X liked this ballet so well that in forty-five presentations he only missed two performances, and at the twenty-fifth performance he set real champagne backstage for the wedding feast. They call this their American Ballet . . . which it certainly is, employing an American girl, a gaucho, which is a South American cowboy, and a Mexican scene.

I asked her of the modern movement in dance and how it was enjoyed in Denmark, and she said that there was little or no modern dance in Denmark. True there had been groups, but on the whole they had made little impression. The people in this far northern country especially admire the gay, warm, blood-tingling dances of the south. They love gaiety and movement in their dances, and they love the unreal, fairy-like quality found in the traditional ballet. The ballet performances always have a capacity audience.

Ulla and Johannes Poulsen have been married ten years, and they find that their careers compliment one another. He is today considered one of the leading directors of Europe, while she is one of the continent's most beautiful and popular dancers.

Alberto Galo
Professional Ballroom Routines Arranged
WAIMAN STUDIOS
1697 Broadway, N. Y. W. M. C. A. Bldg.

A Girl, A Boy, A Locket

by DOROTHY S. LYNDALL

Music: *Ecossaises,* by Beethoven, Schirmer edition.

I

A

Boy enters, a swaggering, cocksure tease, at upstage R.
Step L, step R, close L to R, lifting R ft. off floor fwd. (Step, step, cut) M 1.
Repeat 6 times more across upstage. M 2-7.
Jump back, both feet together. M 8.
Repeat above 8 M diag. fwd. to R front. M 9-16.

B

Look to L, see something on floor (half-hidden in grass). M 17-18.
Lean toward object, very curious; draw back. M 19-20.
Take 2 steps toward it. M 21-22.
Run fast toward it and kneel. M 23-24.
Pick up locket dangling from chain; look at it. M 25-26.
Start to open it after wiping it off. M 27-28.
Look out toward L front entrance; see girl coming. M 29-30.
Run to R front corner and put locket in pocket. M 31-32.

II

Enter girl, weeping, worried, very feminine. Step, step, pause; or, step L, R, feet together. M 33-34.
Repeat above step. M 35-36.
Run toward upstage and look for locket. M 37-40.
Repeat above 8 M, going in another direction: across upstage and then toward center. Last time she looks for locket, use toe as if pushing grass aside to find locket. This step should finish between center and L front center. M 41-48.

III

Boy, who has been watching with amused interest, now starts toward girl.
She weeps, her back toward him. He uses his entrance step 6 times. M 49-54.
Puts hand in pocket to take out locket; changes mind and takes a few steps away from girl. M 55-56.
Repeat previous 8 M, except that this time boy does not go away from girl, but instead goes around in front of her and touches her shoulder. M 57-64.

IV

Boy and girl walk together: step L, step R. M 65-66.
Balance fwd. by stepping fwd. on L ft. and closing R to it. M 67.
Balance bkwd. by stepping bkwd. on R ft. and closing L bk. to it. M 68.
Run 7 steps and pause, feet together. M 69-72.
During this step, boy asks girl why she weeps. She points to her throat and explains that locket is lost.
Repeat step as above. During repetition boy tells girl he is sorry and meanwhile grins at audience. Pats girl on back and at beginning of next step tries to coax her to dance with him.

V

Boy takes girl by hand and together they step L, step R, and 2 small quick hops on L. M 81-82.
Repeat twice more. M 83-86.
On next repetition of step, girl breaks away from boy and again starts to look for locket, acting as if she had something more important to do than dance. Boy continues step to corner and impishly dances there while girl continues her search. She occasionally glances at boy, watching his expression. M 89-96.

VI

Girl walks a few steps toward boy and pauses, head turned a bit to side as she looks at him quizzically. M 97-98.
Looks away again, finger to lips, thinking. M 99-100.
Looks toward him again but shakes her head, "No." M 101-102.
Girl again starts looking for locket. M 103-104.
During this, boy watches her, or he may busy himself with something else, like whittling, or pulling fishline from pocket, as if totally uninterested in girl.
Girl again turns toward boy, goes to him and asks if he has locket. She points to her throat and then to boy. He shrugs shoulders and shakes his head. M 105-112.

VII

Boy now starts skipping around stage in circle. M 113-118.
Boy spins around on one ft., as many turns as possible. M 119-120.
Repeat all Step VII thus far. M 121-128.
During this, girl watches boy, thinking it strange that he is gay when she is grieving about locket.

VIII

Girl now starts after boy, catches up with him, accuses him of having locket. Boy says "No." Starts away from her. They may walk-skip here, or run on toes, or walk in phrasing with music. M 129-136.
Girl follows boy again, gets in front of him and scolds him, shaking finger and nodding head. M 137-144.

IX

Boy evades girl and dances away, girl following. Use step as described for Step V, or boy's entrance may be used. This part is largely improvisation by the dancers; direction may be as they please. But entire theme ends with girl facing boy, profiles to audience, boy's hands in pockets, rocking on heels and looking at girl half-defiantly. M 145-160.
This step may be punctuated by having boy and girl while on M 151-152 or girl may shake boy by shoulders.

X

Girl points with R hand to boy's L hand. M 161-162.
He shakes head, "No." She doubts. M 163-164.
Girl runs around boy, trying to get in back of him, but he turns also so that they are in reverse positions on stage, but still with profiles to audience. M 165-168.
Repeat above, with girl pointing to boy's R hand. 169-176.

XI

Boy pulls locket from pocket, holds it for girl to see, then runs away with it. M 177-184.
Girl starts to follow, but instead stops and weeps. Boy goes to her and dangles locket over her head so that it touches her arm or head. Girl stops weeping and literally grabs locket. Boy goes to front corner of stage, laughs. M 185-192.

XII

Girl starts toward boy with: step L, close R to L. M 193.
Step L again changing all weight to L and pausing. M 194.
Repeat above two-step and pause twice more. M 195-198.
Run bkwd. shyly. M 199-200.
Repeat M 193-200 until close beside boy. M 201-208.

XIII

Boy walks away as if not knowing girl is near. Girl stands surprised but not daunted. M 209-216.
Girl follows and slips in front of him and leans her head against his shoulder. M 217-224.

XIV

Boy asks girl to show him whose picture is in locket. M 225-228.
She looks at him, puts finger at mouth, hangs her head. M 229-232.
She tantalizes him by beginning to open locket and stopping, then finally opening it. M 233-238.
He looks at it, sees own picture, is much pleased, hugs girl and kisses her. She runs away, he follows. M 239-242.

The entire charm of this number depends on the acting and pantomimic ability of the dancers. It should not be done by anyone who is not primarily an actress rather than the acrobatic type of dancer. The dancers should be allowed as much freedom as possible with the idea of the dance, making any changes they desire.

Chicago is the home of many smart, steady-working troupes. Here are two which are becoming standard units. At the left is a troupe directed by Jo Keith, *and at the right, the* Mary Vandas *Dancers*

DANCE EVENTS

(*Continued from page* 19)

Bat is portrayed by Lew Christiansen and Holly Howard whose elevation as she executes a *grand jeté,* achieving a split in the air, is very good.

The choreography is most creative in the part of the *Masked Ladies,* danced by Leda Anchutina and Annabelle Lyon. With the aid of Charles Lasky as a Poet, they do the finest work in the ballet. Miss Anchutina skilfully performs a very difficult solo. Miss Lyon's poetic loveliness adds very much to an unusual *pas de deux.*

Rabana Hasburgh, radiant as a *Can-Can Dancer,* won the audience with the lively rhythm. The Ladies of Fashion, Kathryn Mullowny, Mona Montes, Elise Reiman, Daphne Vane and Giselle Caccialanza (whose line of *double tour en emboité,* finishing in *arabesque* diagonally forward, was brilliant) made pretty pictures in their pastel colored costumes and are all excellent dancers. In fact, many of the dancers possess virtuoso technique; but there is a lack of outstanding personalities, of convincing stature—dancers who can command the interest of the audience by their very presence. But, who knows, it may be the aim of the organization to submerge individuals.

It was evident that there had not been enough music rehearsals. The dancers frequently "jumped" or missed music cues and were at times almost unable to perform the steps to the uneven tempos of the conductor.

RADIO CITY MUSIC HALL. *January* 21.

The stage show *Amor Gitano,* a romantic gypsy fiesta, featured Rosita Ortega, ably assisted by the corps de ballet. Miss Ortega is spirited and attractive, with a vigorous Spanish technique; but she spoils the effect of her dancing by a few mannerisms of expression acquired, no doubt, in the course of her many engagements on Broadway.

The Rockettes do a clever Jazz Spanish with taps; but extremely out of picture was the freak controlled high kick routine by Dorothy Crooper.

January 28.

It was with some misgivings that I went to see *In Memoriam—Anna Pavlowa.* I knew it was going to be a rendition of *The Dying Swan,* which I saw Pavlowa dance many times. But these misgivings soon gave way to admiration for the beauty and solemnity of the staging by Florence Rogge. Against a sombre and impressive set, with a single pillar rising like a monument on the stage, a lone figure, a Black Swan, slowly *bourréd* down on an incline. Then, to the strains of Saint Saën's *Le Cygne,* with the corps de ballet, costumed in white, forming an effective background, the Black Swan floated and fluttered in, more or less, the arrangement of the dance used by Pavlowa. The corps de ballet danced admirably with sincere feeling. The soloist, lovely Margaret Sande, danced very well, though there was a bit too much elbow and not enough flow in the lines of her arm movements.

DVORA LAPSON. *Adelphi Theare, January* 24.

This is an age of specialization even in the dancing field. Miss Dvora Lapson specializes in Hassidic, Biblical and Palestinian themes which she presented in a solo concert.

There were several glimmers of good humor, with the most sensitive miming, in *Beth Midrash* (House of Study) wherein "the solution of a difficult Talmudic problem gives occasion for ecstatic expression." Also interesting were the studies of the new peasantry of Palestine. But what seemed to be a wealth of material in the program was in many instances in the execution disappointingly light in treatment and substance—a few numbers are childish, and some are guilty of stock gestures and expressions, notably *Charity.*

The dances somehow did not register completely with the audience. Perhaps Miss Lapson lacks strong powers of projection. The audience—I never saw its like! Why, it seemed loath to stop its visiting long enough (so much hand shaking and waving of greetings) to allow Miss Lapson to dance!

W. P. A. PROJECT DEMONSTRATION RECITAL. *Brooklyn Museum Dance Center, January* 30.

Preceded by Scandinavian Folk Dances and Gymnastics, a short program was presented by Roger Pryor Dodge, Mura Dehn and Mattie Heim. Mr. Dodge, who does an original style of jazz, offered a really striking new dance, *Composition Number Two,* and his amusing *Dances from the Ballet Man* in which he was assisted by Miss Dehn.

An authentic African costume reproduced from one in the Museum collection and the primitive movements made *Dance of Plenty* by Miss Dehn an interesting study.

Clever music was composed for the numbers by Anne Dodge, who also accompanied the dancers.

CAROLA GOYA. *Guild Theatre, January* 31.

Miss Goya has already been reviewed by this magazine several times, but her slender beauty and the gaiety of her joyous movements are new to this writer. She has a great deal of finish, beautiful castanet playing and equal success in the gay dances such as *Fado Blanquita* (dance of a Portuguese fisher girl) and in her fiery *Malaguena Gitanilla* and the dramatic *Cordoba* which were her best numbers. Miss Goya was theatre wise in having arranged special little encores to her most successful dances. Her becoming costumes were very effective.

Honors were shared with Beatrice Burford, harpist, who is charming and talented. However, I would like to see her wear a gown of more picturesqueness with a very long, very full skirt.

Norman Secon, pianist for Miss Goya, also played a group of pieces.

CALIFORNIA
by DORATHI BOCK PIERRE

FEDERAL DANCE PROJECT. *Hollywood Playhouse, January* 14.

A stage bare save for a scaffolding in the center backstage representing the entrance to a mine or factory and a group of women dressed in grey robes and carrying tin lunch baskets presented the first view to the public of the work of the Dance Project.

The women were joined by their working husbands from the factory who took the lunch baskets, and the dance evolved finally to a point where the husbands forsook their jobs and went off with the women.

It was broad satire on the modern dance and on the social content of the modern dance. It literally had the audience howling with laughter, and was without doubt the high point and the big hit of the Federal Theatre presentation of the *Revue of Reviews,* a musical revue of various national magazines. This dance was called *America Takes Up Modern Dance,* and was to represent the dance magazines.

The choreography and dance direction was by Myra Kinch and was expertly conceived. Martha B. Deane was the supervisor of the dance numbers. Miss Deane has a real genius for satire, knowing the exact timing necessary for this difficult art, and having a genuine sense of what is satirical, never overstepping the fine line between satire and bitter burlesque.

Myra Kinch also presented a toe ballet of Dresden China figures which was dainty, but did not show anything unusual either in conception or choreography. There were several very nice dancers in this number, notably Madeline Lazard and Grace Adelphi.

A third number by Miss Kinch, *Javanese Bas-Relief in Color,* was danced very beautifully by Teru in the typical Javanese manner with an effective grouping of dancers as a bas-relief behind her.

There were several tap and swing numbers which were well staged by the assistant dance director, Elmer Maiden. Most notable among them were the impersonations of George Primrose, creator of the soft-shoe dance, and of Joe Friscoe, both danced by Davey Jamieson.

It was certainly the dancing which not only raised the show from mediocrity but gave it whatever distinction and hope it may have of a successful run.

After much delay and indifference, the Dance Project in its first showing thoroughly proves its worth.

CHICAGO
by MARION SCHILLO

The Great Waltz returned to the Auditorium Theatre January 29. Late in the afternoon of opening night, the management received word that Vivien Faye, prima ballerina of the company, was grounded in a plane and could not reach Chicago for two days. Someone had to be found to do her part as her understudy was incapacitated with an injured knee. Berenice Holmes, acknowledged as Chicago's most outstanding ballerina, was called in to perform the part that night. With a few brief directions, she was told to improvise. One newspaper critic, not informed of the change in dancers, wrote:

"Vivien Faye got a heartfelt curtain call after her ballet number, and could have had another had she not already gone to her dressing room. Something in the "aura" of the old home of opera seemed to warm the audience, otherwise calm and collected, toward Miss Faye and her girls."

Another wrote, "Old timers saw a different ballerina last night and may have wondered. Vivien Faye was grounded flying from the coast. So Chicago's Berenice Holmes stepped in and danced delicately and serenely to her own triumph."

•

Berenice Holmes and her Ballet Group are giving a concert in Minneapolis in March, to be repeated later in Chicago.

Peggy V. Taylor

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The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

In Which Is Discussed a Sign in a Sixth Avenue Shop Window, a Twist of the Dial and the Matter of Letting Sleeping Dogs Lie

A NEW STATE LAW PROHIBITS PRICES BEING SHOWN ON THE GOODS DISPLAYED IN THIS WINDOW

THE above sign is prominently displayed in the window of a unit of New York City's largest and most widely advertised chain of optical goods stores. It is evident that somebody's toes were being stepped on, hence, a new state law intended to protect the members of that industry, and the public as well, has been added to the statutes. Who did the stepping is not known at this time. It might have been the chain displaying the sign; and again, it might have been the little fellow who possessed the large and awkward feet, or several little fellows whose only claim to the right to be in that business happened to be the size of their feet, plus the ability to step on lots of toes. Nevertheless, a law has been passed, proving conclusively that protective legislation is possible, when and if demanded.

Less than two hours after that sign had been observed a chance twist of the dial brought forth a voice from Station W O R which announced:

"The dancer will speak on Racket Dancing Schools!"

The program proved to be the popular *The Listener Speaks,* during which several persons from various walks of life air their pet peeves, or hobbies, whichever the case may be. After listening to a half dozen of both, including a lawyer, a housewife, a missionary and a "doll lady," the announcer told us that "Miss Stella Marchant . . . born of French and Irish parents . . . descendant of Lord Lewis Dailey . . . appeared in ballets and classical dancing acts throughout the country . . . hobbies . . . diversified . . . singing and swimming . . . *will tell us what she thinks of Racket Dancing Schools*" . . . Whereupon Miss Marchant proceeded to do just that—and how!

Now, we might have heaved a sigh of relief when *The Listener Speaks* signed off, and said, "Oh, what's the use! It hasn't affected us—*yet.* It's best to *let sleeping dogs lie!*" But no, we saw an opportunity for action and proceeded to call Station W O R in time to catch Miss Marchant before she left the building. She was told, as well as the program director of that station, that the program was right up our alley, so much so that excerpts from Miss Marchant's blast are produced herewith for the benefit of those who did not chance to tune in—*and more especially for the benefit of those big and little fellows with feet of assorted sizes!* The last mentioned will probably grin and say:

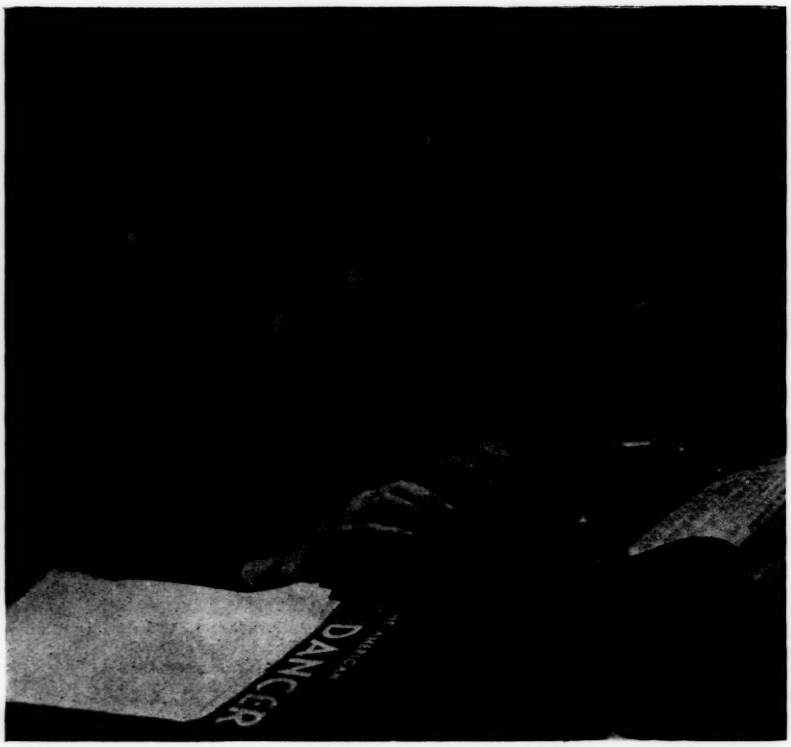
"We're not afraid! The rest of you haven't the courage to try to stop us."

Constant readers of this department (and we hope there are a few) may recall that about two years ago we related how, ten years ago, we made vociferous objections to the type of advertising which "guaranteed all ballroom dances for $5.00." But, by almost every other person with whom the subject was discussed, we were advised to cool off, calm down, let well enough alone, *let sleeping dogs lie,* etc., etc., etc. Some few were just as indignant about the matter as your *Observer,* but the consensus of opinion was, at that time, that "nothing could be done about it." And for several years, nothing definite was even *tried!*

And only recently, in answer to a complaint that a school girl of twelve was conducting what was reported to be a fairly busy dancing school in the home of her parents, a supervisor of the Bureau of Attendance of the New York City Public Schools made the statement that: "We have no jurisdiction over cases of

(*Continued on page* 38)

STELLA MARCHANT *writing her radio talk*



RACKET SCHOOLS

Excerpts from a Broadcast over Station WOR

***by* STELLA MARCHANT**

Racket schools, existing chiefly in the private dancing and music schools, became prominent the first year of the depression. Until 1930, the private dancing and music schools had operated and maintained themselves like any legitimate business. A standard system of advertising was used and monthly checks were paid for services rendered. As the depression became prevalent, parents found it impossible to issue monthly checks in all directions and to further indulge their children in the study of rhythmical art was a luxury in many homes.

Thus it happened that school racketeering started and unscrupulous methods were resorted to, to get business.

. . . The school idea in its entirety was to be one of making money quickly and to keep the cash rolling in at all costs.

. . . The students who registered were promised guaranteed movie contracts, radio and stage appearances. All sorts of promises were made to lure students.

For such opportunities parents signed a contract for a year's study and gave three, four or five dollars as an enrollment fee to the salesman, then set off to this wonder school of opportunities, only to find there added expense for accessories, plus their lessons, which were inferior and unsatisfactory. Rarely does a student remain for long. There are scores of these schools operating in various communities today.

Parents, and parents only, can abolish such schools.

These are just a few facts about the racket schools that menace your community. Seek a reliable school through reliable sources for your child and abolish the racket dancing and music schools.

STUDENT — STUDIO

(*Continued from page* 28)

until February 8, when we hope things will be normal again."

●

Jules Sier writes: "I do feel that this disaster will have a marked influence on the pocketbooks of many people who need what little they have left for the necessities."

●

"We are teaching by the light of lanterns and candles. Transportation is poor, cars shut down, making it necessary for me to go after pupils in my own car who have no other means of getting to dancing school. Tomorrow we are entertaining some of the refugees who are quartered in the Cheviot Town Hall. With all our inconvenience I consider we are very lucky when you see how these thousands of people have lost everything and are dependent on the Red Cross," whote R. C. Kebit of the Wilhelm-Kebit Studios.

●

Abrams Lanza received word while he was writing to THE AMERICAN DANCER that all of his dance costumes were lost in the flood.

●

"The most popular thing of the hour here is the organization of 'bath' parties to neighboring cities," writes Cecil Miskimen.

●

The Mason-Field Dance Studio reported on February 3 that it was operating on a part-time schedule.

●

Under the date of February 1, George Geisler wrote: "We were forced to close the studio last week; however, we resumed all the morning and afternoon classes today. Electric power and water has been limited, some sections getting none at all, but our section of town is fortunate in having electric lights, although we were asked to conserve, so we are not having any evening classes until the entire city can obtain ample lights. The situation has boomed our entertainment department. Gratis programs are presented to the flood refugees at the local Red Cross camps."

●

Pep Golden reports that upon reopening February 8 after an enforced two weeks holiday, quite a few of his pupils were found to have been caught in the flood district. Inasmuch "as the first two weeks of the winter term almost half of our pupils were sick with grippe and the flu, this looks like an off season," he wrote. "However," he added, "we can't get around conditions of this sort, so will have to grin and bear it."

●

"All schools will feel a financial loss as business is at a standstill until operating facilities are put into action again. Cincinnatians have shown that they can really "take it" and with smiles regardless of personal loss," is the observation of Dorothy Potts.

●

● LOUISVILLE, Ky.—Ellen Irma Flanedy writes: "I am one of the very fortunate who escaped the flood in Louisville. Our building has water in it six feet deep, however, making it impossible to have heat. No one has heat in the flooded areas and I can see my breath in this room where I am writing. I am the only D. M. A. member in Louisville not affected by the water. All schools are closed. There is no business of any kind at present. We have no heat and no lights, but we have food and water from artesian wells in our section. One-third of Louisville rescued the other two-thirds, moving 230,000 people in boats, trucks, etc., in three days. An all-time record, they say. It is hard to say when business will regain consciousness again. Louisville has a habit of getting up and marching on even when her feet are bloody. I believe she will soon be carrying on with her good neighbors and friends at her side. All the states have been wonderful to us, sending us food, medicine, boots, police, boats, lighting and recharging plants, etc."

●

An interesting letter from Arthur Lane follows: "So far as dancing is concerned, I suppose that will be impossible for several weeks yet as it will take some people a long time before they can even get back into their homes. As you know, I am connected with the Freiberg Sisters and I believe the water has done very little damage to the studio. I have not heard from the Freibergs and I do not know if they had to move from their home. I am going to try to get to them today (Jan. 30) as the water is starting to recede. As for myself, I have been most fortunate in not having to move out of my home, as I live in the Highlands, but almost everyone below me and in the western section of the city was forced out—and that is the section where most of my pupils lived."

The following day a second letter arrived from Mr. Lane: "As I wrote you yesterday I was going to try to reach the Freibergs. I am writing now to say I did so, but only after I had driven miles out of the way, and then I had to proceed part way by boat and the rest of the way by walking through water up to my knees. They are safe, however, as the water only got up to their porch. They had been out shopping for groceries by boat!"

●

Frances Basket, of the Lilias Courtney Ballet, wrote: "Words cannot describe the plight of Louisville residents. I am one of the fortunate ones living in the Highlands. The entire west end, central and south ends are under water. Most of the dance studios are in the central section. To date I have not been able to contact Miss Lilias Courtney. However, I feel that she has been cared for. Every private home, school, church and building in our section is housing refugees. The mayor has appointed an entertainment committee under Miss Fitzhugh to enliven the people housed in various centers. Miss Courtney's pianist, Catherine Duffy and as many members of the ballet company as we can get together are putting on floor shows twice a day. The people have been most appreciative of our efforts."

●

"What man has built in years, water can undo in one night," was quoted by Ruby and Pearl Freiberg in summing up their situation. Continuing, they say: "We were very much affected by the flood, so much so we are not able to open our studio for at least three more weeks. Our floors were badly damaged by the water, as we had about three inches of water and mud covering it. We were flooded at home for ten days with no way to get food except by boat. We are really very lucky, at that, for so many people have lost their homes and businesses completely. We still have our business, so it will only be a matter of time when we can continue and get back to normal.

●

Amely Holstner's studio was damaged considerably. She writes: "The floors will have to be repaired, my $600.00 piano and electric victrola are both ruined. The piano I had just bought in the Fall. It will be some time before we can teach again. When the water began to rise, the officials of the city took the people whose homes seemed unsafe out to higher towns in the state, and now that the water has gone down again they will not bring them back until all their homes have been inspected and declared safe. Many of my pupils are among those thus affected. My mother and I lived on the second floor while the water was high. It filled the basement and rose to three feet on the first floor. We are both in good health and were able to get food supplies from the Red Cross, who came to us in boats."

● NEWPORT, Ky.—Mazy Belle Styles writes: "We have certainly been through a terrible time. About two-thirds of Newport was under water. Many buildings and homes have been terribly damaged, foundations have crumbled and houses have floated away. The families of several of our pupils lost everything. I suppose our business will be temporarily hurt, but we are so thankful that it was no worse and, if the health conditions get no worse, I am sure we cannot complain. All the schools and churches are housing the refugees. . . . We tried to do our bit by entertaining the children who were cooped up in these places. I arranged a little show and we went from place to place giving our little performance. It helped divert the minds of these people, and the Red Cross workers said it made it less difficult to keep order for a short time, at least."

● COVINGTON, Ky.—Luella Roth reports: "I was fortunate in escaping the flood both at my home and studio. The building in which I am located, however, had water in the basement which affected the heating system, but other than this suffered no loss other than being without water and light. . . . It will be some time before I will be able to resume classes, though, as the Red Cross has taken over the building in which my studio was located. The studio also has been turned over to them. This will be somewhat of a handicap to me, but I feel this is very small compared to the great losses to those of the community who were caught in this great disaster."

●

"Most of our pupils live in flooded districts," reported Ruth Ahlers, "and have lost everything they own. Aside from that they have no way to get to the studio to take their lessons. We have no gas, electricity or water. Even though they are in flood waters, they are game enough to keep on practicing."

●

"The flood really caught us on all sides," wrote Mrs. Tranter of the Heile Tranter Studio of Dancing." Our studio had about four feet of water in it and it almost reached the third floor of our home. But we are carrying on. The floors of our studios were ruined, but one of our pupil's mother opened up her large home for us, and tomorrow (February 8) we are starting to teach in her living room. We have a new studio in view. It is being remodelled to suit us and we intend opening on March 1. We are still sticking to that old Kentucky slogan, 'United we stand, divided we fall.'"

● WHEELING, W. Va.—Flood conditions in the Wheeling area were very bad, but not as bad as last year, according to Mary Elizabeth Fassig. "I was forced to suspend for one week owing to water in the basement of the building in which my studio is situated. I am glad to say the water has receded and I resumed teaching January 29 with practically full attendance. It is surprising how rapidly people recover from flood disasters."

●

Alma Wilson Shafer, who recently sold out her school in Wheeling, makes the observation, "Two such floods in less than a year is what makes it hard on the people, for they pile up debts that they never can recover from. Although my former school was high and dry from any flood, we always had a big loss and we had to close. This is always true."

CHICAGO
by MARION SCHILLO

● CHICAGO, Ill.—The First National Institute of Allied Arts presented the pupils of Russell V. Hupp and Milton Pomerantz in a

(*Continued on page* 38)

OBSERVER

(*Continued from page* 36)

this kind since *no academic requirements* are necessary for the teaching of any type of dancing!"

Dancing taught—all you need to know for five dollars, worthless guarantees, promises of stage and screen engagements seldom if ever fulfilled, ten cent lessons in some public schools, free lessons by W. P. A. teachers in other public schools, no academic (or other) *requirements necessary*—these are but a few of the many sleeping dogs which should not only be awakened but denied the privilege of even the master's house, and at least a few of the rank and file of the legitimate dancing profession are already weary of listening to the only too audible snores of those snoozing pooches, weary of the "let well enough alone" attitude of those who have neither the time to devote nor the inclination to concoct ways and means of securing, as did the opticians, to mention but one instance, legislation to protect the profession against unscrupulous get-rich-quick artists.

Achieving the impossible is the very basis of progress. Those who maintain it can't be done should consider just a few of the "impossible" steps made in the past few years, for instance, radio and flying, to mention but two. Protective legislation *can* be, and *should* be the goal of not one, but every dancing teachers organization in the country. Small need for the monthly and annual efforts in presenting and obtaining the finest material possible if the recipients are, upon return to their respective schools, faced with the problem of having to compete with those to whom material and ability are secondary factors in the general scheme.

One member of no less than three organizations sums up the situation thus: "Self preservation will compel me to use the same tactics unless something can be done to stop this type of competition. My chief competitor is a man who knows absolutely nothing about the teaching of dancing. His instructors change almost every week, yet he claims to have the best and finest instructors in New York City, and to have stage and screen connections possessed by no other school in the city. This not only hurts my business, but is *lessening the public respect for even the legitimate dancing teacher!*"

Conditions parallel to this are existent the country over. How long will it be before protection is sought? Most important of all, how long will it be before the necessary cooperation is given to those who should, at least, try to find an answer to the problem? Time alone will tell.

N.Y.S. BULLETIN

by CLARA I. AUSTIN

A large attendance marked the January meeting of The New York Society of Teachers of Dancing, Inc., held at the Hotel Astor on the morning of Sunday, January 10, with President Roderick Grant of Yonkers in the chair. In the absence of Doris Weber of Brooklyn, chairman of the Program Committee, who had arranged the demonstration numbers, Ross D. Ackerman of New York City, the first vice-president, acted as master of ceremonies.

On the program were Miss Frances Chalif and Alec Mackenzie of New York City, who exhibited ballroom steps; Miss Elsa R. Heilich of Elizabeth, N. J., a children's novelty dance; Bernie Sager of New York City a ballroom novelty which he called *The Shag Hop;* and James R. Whiton of Brooklyn, tap combinations.

Among those who looked on were Jack Fowler of the exhibition ballroom team of Fowler and Tamara, who are honorary members of the Society, and Nimura, a well-known Japanese dancer, who has returned to New York after five years abroad.

New members elected were Joshua Cockey, first vice-president of The Dancing Masters of America, associate; and Ellen H. Rhett of New York and Allan Boyd of Staten Island, N. Y., active.

Following the meeting Mrs. Evelyn Hubbell entertained at her home other members of the Society's committee for standardizing dance fundamentals, her guests being Mr. Weber, the chairman; Miss O'Neill, Walter U. Soby, secretary of the Dancing Masters of America; Mr. Duryea, Mrs. Austin and Mr. Richards.

Mr. A. J. Weber entertained the committee at a meeting at his home Sunday evening, January 17.

Beautiful Studios

(*Continued from page* 32)

Beach is pictured standing before the fireplace. At the other end of the room is an attractive rustic balcony. The floors are of random width oak, highly polished. French doors open out onto a veranda which overlooks a busy brook and along which Mrs. Beach has constructed rock gardens and havens for the various birds and animals of the woods.

On this same floor are two smoking rooms, one for men and the other for women, each luxuriously but suitably furnished. A beautiful stairway (on which Mrs. Beach is again pictured) leads to the upper story where her private apartment is. Here one finds every modern luxury combined with beauty and good taste and suitability—a rare combination.

The doors throughout are of magnolia wood and old-fashioned square nails, such as the pioneers employed, are sed consistently.

Mrs. Beach, whose late husband, Monta Beach, established a school in Bryan Hall, where Houston's smart set learned to dance, looks upon Beachmont as the fulfillment of a dream—and well she might consider it that.

STUDENT—STUDIO

(*Continued from page* 37)

dance and music recital at LaFollette Park Field House Auditorium on December 28. About 125 dancers appeared.

A mid-season performance by the pupils of the Stage Arts School, owned and managed by Peggy Lou Snyder, was held at Kimball Hall January 23. About 200 students took part, with all types of work represented. Unfortunately we were unable to attend due to Shan-Kar's concert on the same evening. We understand Miss Snyder's Detroit School is one of the most beautifully decorated and perfectly equipped schools conceivable. Miss Snyder spends her time between the Chicago and Detroit schools, keeping a watchful eye on both. The Chicago school is under the very capable management of Mabel Runyon during Miss Snyder's absence.

●

Anne Rudolph was invited to talk and demonstrate "Color in Movement" to a class of art students at the Art Institute. Miss Rudolph discussed the origin of movement, stressing the similarity in all arts of such qualities as form, content, continuity, rhythm, color and dynamics. She demonstrated, for example, how to analyze if a movement was felt or if it was mechanical, pointing out genuine expression. She also showed the difference between a "pause" in movement, and a "pose." The pause she defined as a rest period with the feeling of movement still continuing, and the pose as a static contraction of the body with all sense of movement stopped.

●

● WASHINGTON, D. C.—Julia Mildred Harper, of Richmond, Va., shared honors on the faculty of the Dancing Masters of Virginia, Maryland and Washington, D. C., with Bernie Sager and Tom Parson of New York at the January meeting. The session was held in the LeRoy Thayer Studios. Miss Harper taught children's dances while Mr. Sager taught tap and Mr. Parson taught ballroom. The two New York teachers reported that they had a marvelous time and that if the reception they received is any indication of what members who attend the forthcoming D. M. A. Convention there may expect, everyone will want to go.

●

● JOHANNESBURG, S. Africa—C. J. Weil, editor of the South African Dancing Times, reports that when Mons. Blum's Ballet de Monte Carlo toured South Africa there was in the company Nana Gollner, an American girl whose work was very well received. He also reports that the members of the Imperial Society of Teachers of Dancing who are resident in South Africa held a convention, their first outside of England, in Johannesburg, the week of December 9.

CORRECTION

We regret that the names of the dancers who appeared on the cover of THE AMERICAN DANCER for February were inadvertently omitted. They are Markova and Dolin, in the ballet, Giselle. Picture from London.

In the caption under the picture of Lillian Rollo of the Douglas Humphries and Charles Henkle Studio in the January issue, the locale was given as Norfolk, Va. Their studio, which is known as The Green Domino Dance Studios, is in Newport News, Va.

On page 34 of the February issue a picture entitled Recital Group from the Armadine Renaud School, Monroe, Louisiana, should have been captioned Serova's Ballet of Spring, as presented for the first time in Canada by the Betty Spier's School in Montreal.

Miss Renaud's group appeared on page 32 under the Serova caption.

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4. Garland Dance—Classical Group—8 dances. Advanced 3.50
   An effective and decorative number.
5. Easter Lily—Classical Toe Solo. Advanced 3.00
   A beautiful number.
6. Grecian Frieze—Classical Group. Advanced 4.00
   Panels, using 16 dancers.
7. Novelty Drum Dance—Advanced Toe 3.50
   Group number using 3 dancers, who dance on drums.
8. Novelty Chinese Fan Dance—Solo Toe. Advanced ... 3.00
   An interesting number.
9. White Peacock—Classical Toe Solo. Advanced 3.50
   A long train is used.
10. Danse Piquant—Novelty Duet 3.50
    Large hoops are used. Intermediate Toe.
11. Iridescent Bubble—Interpretive Solo. Intermediate 2.50
    A large baloon is used.
12. A Hunting We Will Go—Novelty Group—Intermediate Toe 4.00
    12 dancers in this number. Riding crops are used.
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17. Dance of the Peppermint Stick—Toe Solo. Advanced 3.00
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18. Romping on the Beach—Novelty Solo Number 3.50
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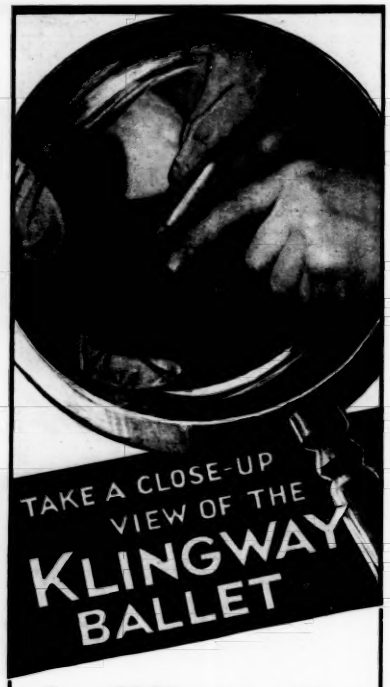

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THE NOH DANCE

(*Continued from page* 16)

An intense survey of the various Noh Plays shows us that even though the Noh Dance is "no longer connected with a temple compound or regarded as sacred ground, it maintains the traditional dedication to higher things."

It is quite impossible to say whether the Noh is a performance of acting or dancing, since the two elements are so completely intermingled. The acting appears to be a series of dance steps and poses offset by inarticulate verbal sounds while the dancing suggests a form of acting, counterbalanced by rhythm, stamping of the feet and significant sleeve movement. Since the dance plays such an important part in the Noh Play, it is usually interjected at the most propitious moment. Each dance is a symbol of "beautiful musical and poetic feelings." The Noh Dance, made up of a series of gliding steps with an occasional stamp of the foot, shows the charm of the Noh, just as the words, refined and rhythmic, reveal the culture of classical Japan. The accompanying gestures, songs and poetry, create an indelible picture of harmony. Although some people lay great stress on the dancing, to the Japanese the verbal expressions are most important "for the dancing and singing are appreciated as they blend with it in harmony." The Noh simplifies action and tries to get the "maximum effect with the minimum motion."

The artistic powers of the Noh are further enhanced by the splendor and idealistic designs of the costumes and masks worn by the chief performers. Just as the tempo reveals the mood of the dance, so does the costume relive the story of the play. A glamor that is of a "spirit-like" subtlety appears to be caught from the costume by the actors, impelling them towards divine movement. Masks that have been handed down from generation to generation and worn by the "shite" and "waki" add still further to their roles of superhuman beings. "Yugen," the term used to express this "hidden reality," summarizes the relationship of the actor to his actions and of the costume to the drama. In this way the body becomes an instrument suggesting "all the nuances of grace and strength."

Time appears to have had little effect upon the constructive formation of the Noh Theatre. Built on the style of a fifteen century temple, the religious atmosphere of the original Noh Theatre is still prevalent. The eighteen-foot, square stage built in the center of the double roofed theatre, and surrounded by low seats on three sides, has as its only decoration, a plain curtain with a possible suggestive outline of a fan, forest or cave. Underneath the stage, large empty pots are placed to obtain sounding board effects. Edwin Strawbridge in his article "Behind Japanese Footlights" says of the Noh Theatre that it is a sort of temple in which the dreams and ideals of Old Japan are brought before the people with ennobling dignity and grace.

Of the three hundred Noh Plays that have been translated, *The Feather Robe* (Hagoroma) in which an angel from the moon dances on earth for a single night, and *The Damask Drum* which characterizes the anger of a dead man returned in the form of a demon to torment the person who mocked him while alive, are the most popular. Here the essence of the Noh Dance is brought to life and the "real not the realistic is the end attained." Because of the difficulty of comprehending the dance movements and the old Kioto court language used by the actors, the audience prefers to read the text during the performance.

Art could offer nothing more vital than the Noh, an epitome of the spiritual and aesthetic life of the Japanese. It is "the key that gives entrance to the inner life." The religious note, the broken rhythmic sounds, and the fantastic movements of the dancers create a picture appealing even to the foreigner. For a true appreciation of the Noh you must "Forget the theatre and look at the No. Forget the No and look at the actor. Forget the actor and look at the idea. Forget the idea and you will understand the No."

Note.—Three forms of spelling are permissable—Noh, No, Nö.

D.T.B.A. BULLETIN
by ROBINA SWANSON

Secretary-Treasurer

The first meeting of the year was held in the Hotel Park Central's Colonial Room on Sunday, February 7, at which time twenty-three new applications for membership were accepted.

During the material session Frances Gudie of Allentown, Pa., presented a Mexican Hat number; Roy Walker of Holyoke, Mass., taught an intermediate tap dance; and Marguerite Walz of New York City gave a most interesting demonstration of ballroom deportment, technique and step combinations.

The fight against W. P. A. classes, unethical solicitation, misleading advertising, dancing schools operated by young school girls and other forms of unfair competition is still being carried on. The following excerpts from a letter to Mr. Parson from the New York State Education Department explains that body's attitude:

"The control of educational authorities over such a situation would be through the fact that minors from seven to sixteen years are required to be under instruction. . . . Such a school would not meet the requirements of the statute with reference to the instruction of children between the ages of seven and sixteen years. Hence, any person sending children of these ages to the school would not thereby meet the requirements of the statute."

From various parts of the country come reports that the W. P. A. is not keeping its promise made last year, when the word was given out that the various government agencies had no desire to set up in competition with the private dancing school. The D. T. B. A. is investigating these charges, despite the fact that it was deemed advisable to follow the procedure of the D. M. of A. and the New York Society in withdrawing from the National Council, which was formed last year for the express purpose of combatting the W. P. A.'s free dancing classes. Although it is understood that appropriations for this type of work will cease some time this year, there are many who realize the ultimate effect if, by chance, further funds should be made available to carry on these classes.

Final plans for an extended session during the summer are being rapidly culminated. The time has been set for the week of July 19, when members and guests will be invited to attend a five-day convention where, in addition to the usual program of working material, various other subjects of equal importance to the dancing teacher will be made available. Important faculty assignments have already been made and it is expected that details will be completed and ready for announcement within the month.

The next regular meeting will be held at the Park Central on Sunday, March 7.

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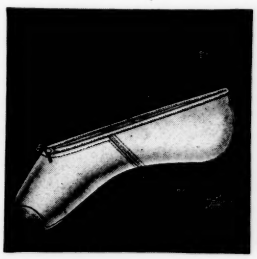

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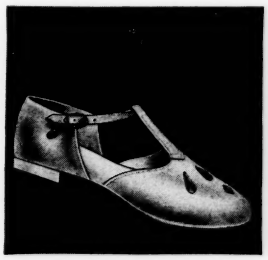

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MODERN DANCE

(*Continued from page* 15)

he is forced to undergo rigorous daily exercise to avoid lapsing into his original purely human state. . . . You may ask whether I am suggesting that the dancer is a machine? But most certainly!—a machine for manufacturing beauty."

This is a superb statement of the æsthetic of the classic dance, but is diametrically opposite to the aims of the modern dancer. He is never willing to make his body a machine for manufacturing design in space, but insists that it always be recognized as a body; not dehumanized, but emphatically human; not abstract or artificial, but devoted wholly to the transfer of a heightened emotional perception of reality from his own experience to the understanding of the spectator.

It is this wide diversity of ultimate intention between the ballet and the modern dance that must make a complete failure of any attempt to develop a composite method, "combining the best features of each." Though an occasional exercise from the ballet may prove useful in specific cases, and bits of movement evolved in the modern dance may prove adaptable to the ballet composer, nevertheless to try to put together two systems whose spirit, purpose and means are so antithetical is to exhibit a considerable lack of understanding of either of them.

Apart from a small portion of the gymnastic training, even that part of the technique of the modern dance which deals with the execution of movements cannot be separated from that other department which relates to the production of movement out of inner experience.

It becomes evident, in the light of this, that no matter how far surface technique may be developed, how brilliant it may become, or to what extent it may involve formalization, it must be based fundamentally upon natural movement or it will have no meaning whatsoever. This is not to say that the materials from which a composer makes his dances must actually consist of natural movements, that is, movements out of everyday life, but only that movements which are expected to convey anything cannot be made up out of thin air, but must be developed from the stuff of natural experience. They must, of course, be heightened and given point, arrange in form and transformed thus into fit material for art, but their basis remains rooted in nature.

Isadora Duncan made numerous experiments in the discovering of a technical process for correlating emotional states and phrases of movement. She sought what she described as "first movements," which should grow out of some such state as anger or fear or love, and which should be so fundamentally true and allied with experience that other movements would flow from them inevitably without the conscious intervention of the dancer, through the body's own logic. In this she hit upon the very root of the matter, and though she recorded no method of procedure, she uncovered the principle of creative movement. It is practiced by all modern dancers when they evolve movement successfully out of experience, but it must be confessed that it is generally a hit-or-miss process, for few dancers have become aware of it as a technical law.

As a matter of fact, the development of the modern dance has been so rapid in recent years that there has been little time to develop orderly technical processes capable of wide application. Creative dancers, who should be able to devote their entire energy to their own compositions and performances, have been forced to serve as body builders, devisers of gymnastic training systems, and in all sorts of capacities for which they were not primarily fitted and in which they were not even interested. The result has been considerable bad teaching, the establishment unwittingly of a numbr of arbitrary technical systems, and the stultifying, no doubt, of many young dancers.

With the notable increase of interest in the educational possibilities of the modern dance by teachers of physical education in the colleges, it should be reasonable to expect that within the next few years a substantial profession of dance teaching for its own sake will come into existence. With it would come, of course, an impersonal and solidly grounded method of gymnastic training along expressional lines, which would be adaptable as a groundwork for the more specialized trainings of individual artist dancers. It would serve the double purpose of saving the artist dancers from work they should not have to bother with. and of giving the young dancer such control of his instrument and the psychological processes behind it that he need run no risk of becoming a mere imitator of his composer-teacher or of being warped in any degree either mentally or physically by unsuitable teaching.

To sum up, then: the physical technique of the modern dance is based entirely on the structure of the body and its ability to move. It has no set vocabulary of movements, but creates the materials for its dances on much the same basis that gesture is created in life; that is, in response to expressional impulses from within. There is no uniform system of developing the body for these ends, and it is the practice at present for each dancer to devise a gymnastic system which meets the needs of his particular style of composition.

From the standpoint of surface technique, it can be said that the only things that regulate the movements of the various members of the body are the amount of space at its disposal, the force of gravity, and the constitution of the body itself. An arm is free to move in any way that the conformation of its joints will permit, and is moved or stopped in accordance with the emotional intention of the composition and not in accordance with any external code. At every point we are faced with the fact that the purely physical aspect of technique is constantly being colored and controlled by the emotional, as is eminently fitting in an art whose whole function is expressional.

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OF OLD SCHOOL

(*Continued from page* 11)

instead of the old "adagio, variation and coda," he dared to have a lady and gentleman dance a waltz together! And so, if we trace the evolution of that first *pas de deux* to waltz tempo we will have to agree that Legat is the originator of what in our day has become the exhibition dance team.

Legat's genius is expressed not only in the dance field, he is a painter of distinction and an expert musician. One gathers that he was something of an *enfant terrible* in his young days, always playing pranks and indulging in the most amazing practical jokes. He will draw a caricature of anyone on the lightest provocation. And these caricatures have a high standing in the art world. The originals are in the Bakhrushin Museum in Moscow.

One of Legat's practical jokes was arranged to free himself and seven ballet friends from an undesirable engagement. The Imperial dancers often had to appear in the Opera, and though none of them liked it and several protests were made, they were orderd to go on appearing. In the last act of *Freischutz* there is a dance for four couples. Legat, with his complete mastery of make-up, decided that he could arrange an excellent practical joke. All four men were the same size and wore similar costumes, so Legat made up himself and his brother to look exactly like one of the other dancers. Of course the confusion was terrible, as none of the ballerinas knew which was her partner with three men out of four looking exactly alike. The audience was hysterical, and when someone called the name of the dancer the Legats had imitated, three men stepped forward to receive the applause! Legat was "severely reprimanded and threatened with all sorts of disciplinary measures," but by this time he was in a secure enough position in regard to the ballet that nothing ever came of it—and dancing in the opera was ruled out.

In 1914 Legat's silver jubilee was celebrated by a special performance in the Marinsky Theatre, when he danced his favorite ballet, *Esmeralda* (Petipa) with Mathilda Kshesinskaya. On this occasion he received from the Czar a large gold cigar case decorated with the Imperial double eagle. A certificate was presented to him conferring the coveted title of "Soloist of His Majsty" accompanied by a pension for life which, of course, he never drew. Legat has no bitterness in his heart concerning the outcome of events, but a righteous indignation that too often today those who are insufficiently trained and, in many cases incapable, exploit dancing. "And in place of high art and unself-seeking patronage, the world abounds in fungus growths and adventurers in art, pushing spurious wares, acquired by imitation at second or third hand, as if they were original and authorized goods!"

It has often been said that the Americans are nearest to the Russians in the dance field because they have the same basic temperament. Will we in America ever be able to attain the standard of perfection established by the Russian ballet? Perhaps—but only if we learn to school ourselves to the subordination of the individual to the group. Isn't this an achievement that the melting pot of America, with its accent on "personal expression" makes well nigh impossible? We already have the love of dancing and the physique to stand hard work, but, as Americans, we do not understand and have not as yet shown ourselves ready for discipline.

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ENTRECHAT

(*Continued from page 22*)

a Russian, I believe, dancing there tonight."

"A friend sent me tickets. I thought you might like it." He did not mention the fact that he did not know who his friend might be.

"I liked best your thinking of me." Ruth's smile was arch.

Lambert felt almost disconcerted, completely out of practice in the graceful art of badinage—like a stranger with Ruth whom he had known since childhood.

He felt more at ease in the darkened theatre, after the opening number. He was posssed with the thought of Ariadne tonight, as if she were a living presence, and Ruth, substantial and friendly beside him, were really the shadow.

Perhaps his imagination was intensified by the focus of his attention upon the dancer who presently swirled upon the stage, honey colored hair parted demurely in the middle, and swooped in graceful arcs against a dark velvet background. She reminded him vividly of Ariadne running along the beach, her white cape billowing out behind as her graceful hands held the edges, making wings of it. A queer, aching loneliness for her physical presence swept over him. He sat up abruptly, eager to leave the theatre, to be alone with his misery.

"She is as wonderful as they say, isn't she?" Ruth queried.

"Who?" Lambert brought himself back to the present with an effort.

"The dancer, Ariadne, whatever her name is."

"Ariadne, did you say?" Was he going mad, hearing his thoughts spoken out loud? Was Ariadne really the name Ruth had said, just as if she were speaking *any* name?

"Read for yourself," Ruth suggested, dryly thrusting a program into his hand.

Ariadne Varrara. The end of his quest. The name stared up at him from the program he had not bothered to read. Did she send him the tickets in answer to his ad? Wild hope, unbidden, sprang up in his heart.

As the stage darkened and the house lights flared up an usher handed him a note. He read:

Dear Craig Lambert,

Now that you know who I am I want you and your friend to come to a party this evening after the performance. Before two persons who like each other part for good they should say goodbye properly. We go to Paris next month, then the Mediterranean coast.

Ariadne.

In spite of the shock of discovery, Craig managed to convey the invitation to Ruth. She was as delighted as a school girl.

* * *

At the end of the evening Ariadne and Craig managed a few words together in private. He was almost tongue-tied. His love for her as a woman was intensified by his realization of the fine artist she was. Yet it seemed like falling in love with a portrait on the wall. The effect of her dancing upon him was unforgettable. This glamorous world seemed so much her natural element he could hardly imagine taking her away from it.

But Ariadne was looking up at his serious face with her gamin look of mischief. "I asked you to say goodbye, but now I don't know." A sigh, light as a zephyr, wafted from her lovely lips.

He was staring at her expressive face as if he would fix it in his heart forever.

"It might be very good for you to marry that girl Ruth."

"We are old friends."

"I know. But it is so lonely without you." Her eyes were wet.

"Ariadne!" Craig Lambert's strong arms enfolded her. They kissed deeply, hungrily, before remembering. "You are willing to give up all these—er entanglements?"

"We must elope, now, at once."

"You mean it, for always, forever and forever?"

"My host suggested it. He is too persistent. I choose you, instead."

Craig was beyond all questioning. Like two thieves in the night they fled down the stairs to freedom.

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DRESS REHEARSAL

(*Continued from page* 24)

ballerina inasmuch as she appears only in this one ballet, possesses a fluidity of movement and directness of purpose which makes her work definitely outstanding. She is petite and dainty, although the necessary force which gives one authority upon the stage is not lacking from her movements. She has studied with Nan Heinrich of Rochester, New York, Tarasoff, Chester Hale, and Ella Daganova, to whom, she says, she owes the greater part of her excellent technical training.

On the other hand there is Hariette Henning whose movements are strong and crisp and whose technique is unusual (six *pirouettes, sur les pointes,* are as nothing to this young lady who has danced for six years with the Metropolitan Opera ballet; five years under Galli and one with the American Ballet under Balanchine), while the most perfect example of pure romantic ballet is to be found in the latent grace of Nancy Knott. (Nancy, who has an excellent arabesque and is especially well known for her beautiful adagio, will be remembered for her performances with the *Swoboda Ballet* and opera ballets both at the Lewisohn Stadium and the Hippodrome Theatre. She also danced with the *Monte Carlo Ballet.*)

As the ludicrous old Judge in the *Porcelain Ballet,* Frances Rands lends an excellent and unusually droll characterization to this star-studded number. It is impossible to believe that the lovely sylphide-like dancer of the third act *Blue Ballet* or the first act *Polka* could so completely be transformed into the fat, puffy-cheeked old Judge of the Porcelain number. Frances, previous to this engagement, has appeared with the Fokine Ballets, *Thumbs Up* with Eddie Dowling and with the *Ziegfeld Follies.*

The three remaining ballerinas are first-rate performers. Betty Gour is better known in Chicago, where she appeared with the Civic Opera Ballet. She is known about town for her beautiful barre work in class; Mae Siegler has danced with the Metropolitan Opera Ballet in New York and studied under the late Nicholas Legat in London. She has also appeared in many Chester Hale ballets; and Joan Engel, who incidentally is the baby of the company, is especially well known for her excellent elevation and her brilliant beats. This is her first dancing experience on any stage.

So, as one can readily see, *Fredericka* is amply supplied with brilliant, young and enthusiastic American talent. Unfortunately the six male dancers who act as partners to the ballerinas are not as successful. Only two of these boys, Boris Butteroff, who has partnered Nancy Knott in hotel engagements, and Todd Bolander, are students of the ballet. This is rather unfortunate for, although the remaining four are undoubtedly excellent in their line, that finesse in ballet dancing which can be attained only through the careful study of the ballet is obviously missing.

And so before I knew it the rehearsal came to a close. It was eleven-thirty and the evening had slipped away like a flash. *Fredericka,* in glittering array, had passed before my eyes. Final changes had been made and, at last, after all those weeks of tireless rehearsal, the production was ready to "go on view" before a sophisticated and critical New York audience.

As I left my seat in the darkened auditorium, impressions of the show kept flashing through my mind. The *Red Ballet* with its stunning red hoop skirts festooned with circles of gold lace; the lovely little solo of Alyce Chappelle; the spectacle of the porcelain figurines perched upon their lofty pedestals; Frances Rands as the Judge with her cheeks bulging with sponges and her forty-inch waistline; Harriette in red and Nancy in yellow; Dennis King with his histrionic grace and Helen Gleason with her fine clear voice.

Here indeed was operetta at its best. And here also was a highly talented and unusual group of young American dancers!

The stage was dark as we crossed it. The confusion and excitement of the rehearsal had vanished. And, most of all, my purpose had been accomplished. The unattainable had been attained. We had crashed *Fredericka and* photographed it!

Outside in the street, I turned to La Terza.

"Just a moment, I want to take one last look at this golden Gate of Helicon through which no one save the chosen few may enter."

We turned.

"Ye gods!" I cried, "there isn't even any paint on it!"

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs by WALTER U. SOBY

President to Make Another Trip East

Mrs. Montie Beach, Houston, Texas, President of the D. M. of A., is to make another trip East the latter part of February. She is planning on going to Washington and will also attend the meeting of the Carolina Dancing Teachers Association, affiliated Club No. 14, to be held at the studio of Miss Bessie Burkhimer, Charlotte, N. C., on Sunday, March 7th. Miss Vesta Copeland, Secretary-Treasurer of the Club, reports they are planning on a 100% attendance at their March meeting. The program will be in charge of Miss Mamie Kathryne Ritchie, who will teach advanced acrobatic work and Bob Alexander will teach tap.

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The February meeting was held at the home studio of Mrs. Ned Joyce, Spartanburg, S. C., on February 7th. At the March meeting a study will be made of the technique of tap dancing as written by Leo T. Kehl.

Flood

Letters have been sent to D. M. of A. members in flood stricken areas and a few replies have been received. James Kinsella and Harry Hessler report that none of the Cincinnati teachers have suffered other than the loss of business and inconvenience of lack of water, light and heat, etc. Mary Elizabeth Fassig states Wheeling, W. Va., was hard hit by the flood causing her to suspend teaching for one week. She reopened her school on January 29th. Roger Glynn of Steubenville, Ohio, states that his city was not affected to any great extent by the flood. Johnny Cecelones reports that his city, Follansbee, W. Va., was damaged more by the March flood than the last one. He was obliged to suspend classes while the highways were closed, but has resumed teaching again.

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The name of Miss Julia Mildred Harper of Richmond, Va., was omitted in the February issue of THE AMERICAN DANCER in the list of Officers of the Dancing Teachers Club of Maryland, Virginia and Washington, D. C. Miss Harper was elected 1st Vice President of the Club. The complete list of officers is as follows: Leroy Thayer, President; Miss Julia Harper, 1st Vice President; Joshua T. Cockey, 2nd Vice President; Mrs. Ella Banks, Secretary, and Charles Henkel, Treasurer.

Dancing Masters of North Carolina

At the December Convention of the Dancing Masters of North Carolina, held at High Point, N. C., December 28, 29 and 30, the following officers were elected: Louise Norman Williams, President; Mrs. W. E. Davis, Vice-President; Juanita Rios, Secretary-Treasurer; Directors, Jacqueline Dorminy, Mrs. Floretta Baylin, Mrs. J. R. Finley, Ruth Miller, Mrs. Ellen Douglas Norwood. The Convention next year will be held in Durham.

Club Changes Its Name

The Pittsburgh teachers have changed the name of their Club to the Dancing Masters of Pittsburgh, Inc., affiliated Club No. 10, formerly known as the Pittsburgh Society for the Improvement of Dancing. Their annual Convention was held at the Webster Hall Hotel on Sunday, February 14. It was an all-day session. Those who taught were Oscar Conrad, beginners tap; Bob Lewis, advanced tap; Al Allen, novelty work; Ruth Barnes, ballet; Mr. and Mrs. Jack Bowman and Mr. and Mrs. Jack Huston taught ballroom work. An informal dinner was held at 6:30 and an exhibition program was put on by volunteer teachers at 9:00 o'clock. The 1937 officers of the Pittsburgh Club are as follows: Jack Bowman, President; Jack Huston, 1st Vice-President; H. M. Robb, 2nd Vice-President; Dorothy Arbogast, 3rd Vice-President; Ruth Fairgrieve, 4th Vice-President; Camille G. Carey, Secretary-Treasurer; Executive Board, Oscar Conrad, Roger Glynn, Helen Schelot and Agnes Fohner.

Special Meeting

Robert Lewis, Jr., of Kansas City, Mo., reports a special meeting will be held at the Hotel Muehlebach at Kansas City some time this month. An effort will be made to organize a local club of dancing teachers from Missouri.

Cleveland and Ohio Club

The Cleveland and Ohio Dancing Teachers Association held an all-day Convention at the Hotel Statler, Cleveland, on Sunday, January 31. Mr. Serge Popeloff taught ballet; Oscar Conrad, tap; Miss Eleanor Frampton, modern work; and Mr. Tom Riley of New York, ballroom. The Convention closed with a banquet followed by an entertainment and dancing. The officers of the Cleveland Club are as follows: John Box, President; W. A. Wenzel, 1st Vice-President; Marie E. Miller, 2nd Vice-President; LaRue C. Hope, Secretary; Lloyd C. Foster, Treasurer; Myrtle D. Pettingale, Principal; Trustees, Evan M. Day, Henry O. Oster and Serge Popeloff.

New School

Miss Ann Garrison of Woodside, N. Y., has acquired the Margaret Walker School of Dancing at Little Neck, L. I. She now conducts two schools and reports she is extremely busy.

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Mr. and Mrs. George H. Roberts of Tulsa, Okla., are very busy with the duties as teachers at West Point, N. Y., and their military school at Tlsa.

Washington Club

Leroy H. Thayer of Washington reports they had a very successful meeting at the Mayflower Hotel on Sunday, January 17. Miss Julia Harper taught ballet; Bernie Sager of New York taught tap; and Tom Parson, also of New York, taught ballroom. Their next meeting will be held on February 21. Their Club now has 32 members.

Rhode Island

The Dancing Teachers Club of Rhode Island held a meeting at Mr. Edward Gonyea's Studio in Pawtucket, R. I., on Sunday, February 7. Pupils of Miss Kay Merwin demonstrated acrobatic tricks and Miss Mae Smith taught a tap routine. The next meeting will be held at Matthew McDermott's Studio in Providence. Mr. John Dugan has been appointed Delegate Director of the D. M. of A.

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Miss Olive Vail has just returned to Bellevue, Ky., after spending two months at Miami, Fla.

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F. W. (Daddy) Kehl has returned to Florida for the purpose of selling some of his Florida real estate. Mr. Kehl caught cold on his way to Florida and a letter dated February 12th states he is confined in bed with the cold and severe earache.

Connecticut Club

The Dancing Teachers Club of Connecticut, Inc., affiliated Club No. 18, held an all-day session at the Bourman Studio, Hartford, on Sunday, January 17. An eight-hour program was put on. Teachers for the day were Mrs. Margit Tarasoff, ballet; Miss Margie Hartoin, musical comedy; Allen DeSylva, tap; and Donald Sawyer, ballroom.

DANCERS FORUM

(*Continued form page 29*)

Question:

A. L., Ohio: "What were the exact dates of Marie Taglioni's birth and death?"

K. M., Nebraska: Would you advise a girl of sixteen who is considered a fair dancer and is not unattractive to attempt to have a stage career, or do you think teaching offers a better future?

Answers:

S. A., Illinois (November issue): The question whether or not a high school education is more important than dance training: (Letters are continuing to pour into this department giving arguments for both sides of the question, and since it has aroused so much interest we continue to publish the replies).